

TWENTY-EIGHT PAGES.

# THE NEW YORK DRAMATIC MIRROR

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ARTHUR BOURCHIER.



## AN ORIGINAL COMEDIAN.



Photo by Schless.

Walter E. Perkins, who has been playing the role of A. Kene Shover in *My Friend from India* ever since the play's first presentation, is entitled to a big share of the credit for the production of the piece. He had camped on the trail of managers and stars for years, every failure making him only the more persistent, and that he was eventually successful—not alone in getting managers to give the play a chance, but to show his ability as a comedian in the title role—speaks much for his will and perseverance. Fortune had begun to smile on the actor last Summer, when he was, after a long struggle, lucky enough to secure a backer, but it frowned again when a death occurred in the backer's family, preventing him from fulfilling his promise, although still willing to advance necessary funds, provided the enterprise was postponed one year. It was then that Smyth and Rice, who had already been approached by Mr. Perkins, decided to take hold of the play on their own account. That they did not decide unwisely has already been seen. Although a young man, Mr. Perkins has done much good comedy work in the course of his professional career. He was a valued member of Maggie Mitchell's company, making a hit as Ishmael in *The Midget*. This was followed by clever work in the principal comedy roles of such plays as *Held by the Enemy*, *The Last Paradise*, *Men and Women*, *Drifting Apart* and *The County Fair*, all highly praised by the press of the country. Last season he was starred in *All the Comforts of Home* with success. Mr. Perkins is quiet and unobtrusive in his methods, but for all that he manages to extract from a part all the humor there is in it and to win all the laughs that should be won, with occasionally a few to spare.

## THE DEATH OF ALBERT ARONSON.

Albert Aronson, manager of the Bijou Theatre, died at his home in West Forty-fourth Street, this city, last Friday morning. He was taken suddenly ill near the theatre Thursday evening, and was removed to his residence by his brother, Rudolph Aronson. A physician was summoned, but the sufferer did not rally. The cause of death was rheumatism of the stomach, which complaint had afflicted him for some time.

Albert Aronson was born in Germany forty-eight years ago, and was brought by his parents to this country while still an infant. At the age of twenty-one he went into the shirt business with his brother, Joseph, who died last year in England. Later he became associated with N. Henry Rothchild and Company, with which concern he remained for fifteen years. Upon the death of Edward Aronson in 1889, Albert became a partner with Rudolph in the management of the Casino, which had been directed by the Aronsons since 1881. At length the Casino was given into other hands, and Rudolph and Albert Aronson assumed the management of the Bijou Theatre, where they have presented many successes. Albert Aronson was unmarried. His father and two brothers—Rudolph, and Julius now in Australia—survive him.

The funeral ceremonies were conducted at the family residence, Sunday morning, by the Reverend Doctor Silverman of the Temple Emanuel. The interment was in Cypress Hill Cemetery.

## CLOSING OF THE MAY PRINDLE COMPANY.

Several members of the May Prindle Comedy company which closed at Lansford, Pa., Nov. 21, have called upon *THE MIRROR* to explain the manner in which the closing was accomplished. It appears that the company received no intimation of any intent to end the season until after the performance on Nov. 21, when they were informed. They offered to accept for the week's unpaid salaries if Miss Prindle would play Mauch Chunk, where the next week was billed, in order that they might have time to seek other engagements, but she announced the necessity of her presence in Philadelphia where her mother was dying. The members of the company therefore went to Mauch Chunk and filed the date there on their own responsibility, paying bills on Miss Prindle's account. Manager Richardson, who was ill, left the company before the end and sent on his brother to close the tour. The *Mauch Chunk Times* said: "All the members have secured engagements. There are no bad debts left and the gentlemanly deportment of those connected with the company during the last week of its existence won them many warm friends."

## VERDICT AGAINST HENRY C. MINER.

In the Eighth District Court, last Thursday, a jury awarded \$170 to Lawyer Francis C. Wellmann, who brought suit to recover from Henry C. Miner \$36, the value of a carriage door smashed last week at the Fifth Avenue Theatre, through alleged interposition of an attack of the house. The plaintiff and his wife, Emma Jack, testified that they had driven to the theatre, and, when about to alight from their brougham, one William Brown, a liveried negro at the door, had shouted to their driver to move farther along, which, being done, resulted in the collision of the opening carriage-door and a lamp-post with disastrous results for the door. The defense held that Brown was not employed by the theatre, but the jury decided in favor of the plaintiff. The defendant's counsel gave notice of an appeal.

## A STATEMENT FROM PAULINE HALL.

Pauline Hall has sent to *THE MIRROR* the following statement concerning newspaper stories which have placed her in an unjust position before the public. Miss Hall says: "I refer to the story headed 'Pauline Hall held for contempt of Court,' which appeared in the newspapers a few days ago, and which is untrue in every particular, for I was at no time placed in that disgraceful position. During my husband's recent absence in Australia as manager for Nat C. Goodwin, a printing company secured judgment against him for a printing bill which he disputed. On his return to this country he immediately took steps to have the judgment set aside. In the meantime the printer had come to me and, on the plea of serious financial distress, induced me to endorse a number of my husband's notes, assuring me that I would not be held personally liable. I never heard of the matter again until I was called into Court on proceedings regarding my liability for my husband's debts. I subsequently made a payment of \$200 on account, on condition that further proceedings should cease until my husband's return from London, where he had gone in the interests of a number of New York managers. Through the failure of a lawyer notice was not given to the Court that the proceeding had been dropped, and thus led to my name being called out as disobeying the mandate of the Court.

"I was entirely innocent of the matter until I saw it in the papers. Further than that the complainant could have had the same amount of money from me at any time if the request had been made, but I presume that the fact of my playing a lucrative engagement in the city at this time led the printer and his lawyers to believe that they could force me by legal annoyances into the payment of sums of money for which I was in no wise responsible. A cruel and malicious statement has also been printed in regard to my domestic affairs. It intimated that my husband and I had separated. Nothing could be further from the truth. While it is exceedingly painful to me to have to refer to my private matters, I feel that in justice to myself, my family and my friends, I should make this public denial, and to state further that my married life is, and always has been, a very happy one, absolutely free from differences and discontent."

## ARTHUR BOURCHIER'S RISE.

Arthur Bouchier, now appearing at the Bijou Theatre at the head of his own company from the London Royalty Theatre, has risen in his art with remarkable rapidity. Mr. Bouchier's first professional appearance was made only seven years ago in Mrs. Langtry's company. His theatrical ambition was early developed in private performances at Eton, and later in the Oxford University Dramatic Club, founded by Canon Scott Holland, and the Reverend the Honorable J. G. Adderley, and Mr. Bouchier among others. At Oxford, the present manager of the Royalty Theatre played *Slylock*, *Hotspur*, *Julius Caesar*, *Falstaff* in *The Merry Wives of Windsor*, *The Clown* in *Twelfth Night*, and *Sir John Vanoy* in *Money*, and it is, therefore, not in the least surprising that he should be a firm believer in the value of the amateur performance as a training-school for more serious work.

Notable among his professional appearances have been the title-part in Courtenay's *Kit Marlowe* in 1890, tours with Charles Wyndham, Miss Fortescue, and Augustin Daly, and the heroic lead in *The Derby Winner*, still enormously successful in England. An engagement with John Hare's company at the London Garrick Theatre preceded his tenancy of the Royalty, a house which had long rested under a spell of ill-fortune. Here was presented *The Chill Widow*, and its triumphant run of over three hundred nights placed the young player in a secure position among England's leading actor-managers. This week Mr. Bouchier and his company are presenting at the Bijou Theatre some of the plays which have been received with favor at their London house since the memorable run of *The Chill Widow*.

## THE HOUR BEFORE DAWN.

Last Wednesday evening witnessed the initial performance of Mrs. M. E. Osborn's society drama, *The Hour Before Dawn*, at the Lyric Theatre, Hoboken. The production was favored by Jersey City Lodge, 211, B. P. O. Elks, and the members of that lodge and their friends had all thronged to the Lyric to take part in the event. The company consisted of Jefferys Lewis, Nelson Wheatcroft, Maida Craigen, J. Leslie Goslin, Lynn B. Pratt, Carrie Ewald, Alfred Fisher, Alfred Burnham, Charles Peckham and W. H. Workman. Nelson Wheatcroft was stage-manager, and the company was under the direction of Rich and Mander.

The excellent acting of Jefferys Lewis, Maida Craigen, and Messrs. Goslin, Wheatcroft, and Pratt was applauded. The play is crude. The story is as follows: Willford Melville and Amie La Farge are in love, but she will not marry him, because her father is, as she thinks, a murderer. Her father entraps the real murderer into the house, where, twelve years before, the murder had been committed, and hides three detectives conveniently in the next three rooms. The murderer obliges the father by trying to kill him, as planned, whereupon he is set upon by the detectives and kills himself, signing a confession that he had an accomplice. The father's name is cleared, and Melville discovers that his mother is the accomplice, and thereupon he refuses to marry the girl. But the mother obliges the couple by dying of apoplexy, and signs another confession, stating that she is not Melville's mother. All embrace. Tableau.

## FOR THE SUNNYHOUR MISSION.

A benefit was given at Carnegie Lyceum last Tuesday evening for the Sunnyhour Barefoot Mission. The gladly volunteered services of a number of professionals provided a pleasant entertainment. Besides songs by Edwin W. Hoff and David Lithgold, a recitation by Percita and piano playing by Gilbert Margraws, there were presented two original one-act plays by Burr W. McIntosh. The first play, a clever little farce, was entitled *Look Pleasant, or I Want My Wife*. In it Mr. McIntosh was assisted by E. D. Tyler, Florence Brandon, Margaret Fitzpatrick, and Dorothy Chester. The other play, *The Colonel's Ward*, a neat Southern sketch, brought forward, with the author, John Nicholas, E. D. Tyler, and Beatrice Morgan.

## STAGE CHILDREN'S CHRISTMAS.

Mrs. Louisa Eldridge has under way the preparations for the annual Christmas festival of stage children to be given at Tony Pastor's Theatre, and Tammany Hall, on Dec. 27. The young ones will provide music, tableaux and dramatic efforts, and a barquet with dancing and Christmas tree will follow. Donations of money, toys, books or candles will be gratefully received.

## AN INDEFINITE CABLEGRAM.

*THE MIRROR* last Friday received this cablegram:

London, Dec. 4.

*Dramatic Mirror, New York:*

Pauline Ward appeared Lyceum Theatre Thursday in conjunction with Sir Henry Irving and Wilson Barrett. Scored big success. GATTI.

One might suppose from the above that Miss Ward had effected a notable professional partnership with two distinctively prominent actor-managers in London, but the fact seems to be that last Thursday, at the Lyceum Theatre, in that city, a matinee was given for the benefit of the English Actors' Association, at which, as is usual in such affairs, professional persons of varying degrees of prominence appeared individually. Among those announced to appear at the Actors' Association matinee were Sir Henry Irving in *The Uncle*, Wilson Barrett in *Chatterton*, Terry and company in one act of *Love in Idleness*, the Vaudeville company in an act of *A Night Out*, and others among whose names that of Miss Ward does not appear. Perhaps Miss Ward is a member of the vaudeville company, and figured in *A Night Out*. The signature to the cablegram offers some scope for speculation. The Gatti Brothers, originally Italian restaurateurs in London, have long also been theatre managers there; but as they have no apparent connection with the Lyceum Theatre, and as they have not been mentioned as managers of the Actors' Association benefit, it is difficult to legitimately connect them with the cablegram to *The Mirror*. The cablegram, too, is indefinite in its phrase "scored big success." *The Mirror* hopes that the benefit was successful; it is quite sure that Sir Henry Irving was successful; it is reasonably certain that Wilson Barrett and other well-known members of the profession gave good accounts of their ability, and it would, of course, be glad to know that Miss Ward also has made a hit.

## UNDER THE BLACK FLAG.

The Chase-Lister Theatre company played at Okaloosa, Ia., week of Nov. 21. *Dad's Girl*, *Hearts of Oak*, *Sea of Ice*, and *The Girl I Left Behind Me*. The Van Dyke and Eaton company followed advertising Lynwood.

The Electric Dramatic Club played in Old Kentucky under the title of *A Mountain Hermit*, at the Bijou Opera House, Boston, for charity, Nov. 18, 19.

Sidney R. Ellis writes that the Millie Sackett company is in Wisconsin pirating *Darkest Russia*. Mr. Ellis has a list of managers who are playing these pirates and intends to prosecute.

Richard Fisher writes that while he was in Putnam, Conn., the other day he ran across a company styling itself "Brigg's Big Comedy Company Band, and Orchestra," who were pirating *Fate* under the name of *A Dangerous Friend*. He adds that an usher told him that they were also said to perform *The Golden Giant Mine* under the title of *Silver Lodge*, and *Pawn Ticket* 210 under the name of *Madge*.

Manager Charles Hogue, of Mattoon, Ill., has a case now in court implicating the Moore and Livingstone pirates. Early in the season he booked this company, but, learning that they were pirates, informed them that no stolen plays should be produced. The company refused to alter their repertoire, and Manager Hogue brought suit for the rental of the house and secured judgment. The case has been appealed. The Moore and Livingstone outfit are still playing *The Middletons*, *Pudd'nhead Wilson*, *The Henrietta*, *Two Ensigns*, *The Girl I Left Behind Me*, and *In Old Kentucky*.

DeLec's Comedians are in Ohio claiming to play "by permission of the authors," *A Straight Tip*, *The Ranch King*, *Our Bachelors*, *Rose Cottage* (false title of *Fate*) and *The Pulse of New York*.

A Chicago vendor of pirate plays has issued an edifying catalogue of his stolen goods, along with alleged information about organizing companies, duties of managers and actors, stage devices, costumes, make-up, etc. The book truly says: "The owner of a successful play jealously guards his property and by every means in his power endeavors to prevent others from obtaining a copy of it," and frankly adds "No matter what style of play you may desire we are prepared to furnish it at a reasonable price."

## ENGAGEMENTS.

Elizabeth Bralvard, Edith Newton, E. E. Lissenden, and Charles Van Dyne, for *A Railroad Ticket*.

Helene Lacey and Jerome Anthony, with *The Road to Wealth*.

Frank Auberna, with *Hands Across the Sea*.

Elise Muller and William H. Dupont, for *Over the Garden Wall*.

Mary Emerson, for the Maguire Stock company, at Quebec.

Norman Conlors and William Yearance for Fanny Davenport's company.

Stella Mayhew for *The Pulse of New York*.

Viola Miles and Frank Davis for *A Midnight Bell*.

Annie Justice, Horace Mitchell, and Lou Jackson for *The Speculator*.

J. J. Spies has signed for Little's World: Park Hughes, Fanny Gonzales, Mr. and Mrs. Frank Drumler, Robert Harland, Frances Drake, Jessie Lansing, Eva Randolph, Emil Ryder, George Mack, Allan Davenport, J. Atwell, Thomas McGrath, Miss Totten, and Lake Vroman.

Ed Eagleton for Lothrop's Stock company at Providence.

Mamie Dallas, Jean Chamblin and George Sylvester with William C. Andrews.

Sidome Gavine, for Tompkins's Black Crook, to play *Caroline*.

Ed H. Lester as business manager of Kidnapped.

Katherine White and Jay L. Packard have joined the Leath and Sloan company.

Frank Lynde and Roland Norman with Grimes's Celler Door.

Herbert Baldwin for *My Friend from India*.

John F. Ward for Shannon of the Sixth.

Charles H. Keeshin in advance of *Shoot the Chutes*.

John E. Miles, late of the Alexander Salvini company, has joined Elroy's Stock company, supporting J. Harvey Cook and Lottie Church.

Francis Galliard, by Dr. George W. Purdy, for Fanny Rice's new production.

Kittie Beck is now the principal soubrette with Murray and Mack.

Harry Davies joined the Columbia Opera company at Winipeg week before last, playing *Thaddeus in The Bohemian Girl*.

Wright Huntington, to play the leading juvenile role in the New York production of *The Gay Mr. Lightfoot*, a comedy by Louis De Lange, at the Bijou Theatre.

## PROFESSIONAL DOINGS.



Kate Roche, who accompanies H. Beerbohm Tree as leading lady during his present American tour, assuming the parts usually played by Mrs. Tree, is not an entire stranger to theatregoers on this side of the ocean, having visited this country some ten years ago in the company of Charles Wyndham. Miss Roche is one of the few actresses to enjoy in London unanimous admiration and esteem.

Miss de Nole, the wire-walker in *When London Sleeps*, fell recently during a performance at Milwaukee.

C. Leslie Allen retired from *Roaring Dick & Co.* last week.

The Lilliputians will return to the Star Theatre for the holidays.

Nain Garuta, managing and dramatic editor of the *Kansas City World*, was in town last week.

Arthur G. Thomas has succeeded W. C. Anderson as manager of *A Girl Wants a*. Joseph P. Harris has closed with this company.

A man appeared at the box office of the Star Theatre recently and inquired of Treasurer Stephens: "What are the best orchestra seats you have left in the balcony?"

Sheffield, Pa., has an entirely new theatre, with a capacity of 800. The stage is 20x40, and 10 feet high at the arch. The theatre is on the ground floor and fireproof. W. G. Le Roy is manager.

Peter Lang is scoring a strong individual success in Francis Wilson's *Half a King*.

Annie Abbott, the once famous "electrical woman," who of late has been running a bakery at Columbia, S. C., was robbed, Nov. 14, by a colored woman, who took papers, jewels, medals and the like valued at \$5,000. The thief was arrested, and Miss Abbott has closed her bakery.

Belle Harper, of the Mandarin company, at a recent Saturday matinee took Adele Ritchie's place as Ting Ling and made a hit.

Alward Taylor, of the Emmett Corrigan company, has returned to New York.

Joseph Murphy, according to W. H. Darry, played to \$7,000 during his first week's engagement at R. R. Jacobs's Alhambra Theatre, Chicago.

The souvenirs presented at the fiftieth performance of Brian Boru Nov. 30 were silver card receivers.

Marcus R. Mayer has arranged for a production of *The Mandarin* at Daly's Theatre, London, following *The Geisha*.

Dot Kinglevie has made a hit as Carry Story in Hoyt's *Tin Soldier* company.

Charles L. Young has three companies under his management this season, the Metropolitan Opera company, the Columbia Opera company, and Alfred W. Tremont in 777.

An innocent Sinner did not resume its tour at the close of the engagement in this city, and it is said that the company was dismissed without the customary two weeks' notice, with salaries due.

William H. Lytell has taken a company to Halifax for a tour of the provinces in *My Friend from India*, *Men and Women*, *The Plunger*, *A Midnight Bell* and *A Dark Secret*.

John H. Garrison injured a knee in boarding a cable car recently, and has been compelled to submit to an operation.

William H. Lytell's comedy, *The Real Mrs. Brown*, has been produced by the following company: Edward Powers, John Havens, Adolphe Mayer, Douglas Atherton, J. C. Connors, Beatrice Leslie, Grace Dillon, Sadie Handy, and Iola Palmer. W. E. Scammon is manager; William A. Gillette, treasurer; Wallace H. Friable, representative; John Havens, stage manager; and William C. Henderson, musical director.

Manager Lionel E. Lawrence, of the Galety Theatre, intends to present at Christmas an English version of Alphonse Daudet's *L'Arlésienne*, with Blizet's incidental music.

George H. Bell writes that he has closed the season of Bell's Comedians, for the purpose of reorganizing the company for a tour of the larger Southern cities. After Christmas the reorganized company will have new people, new plays, and new paper.

A mouse scared a woman in the balcony of the Harlem Opera House Wednesday evening during a performance of *A Night in New York*. She screamed, excitable persons cried "Fire!" and panic seemed imminent when Nellie McHenry ran to the footlights and reassured her audience. The hysterical woman departed, and Miss McHenry was cheered.

The Empire Theatre souvenirs for the one hundredth performance of *Rosemary* were silver loving cups, gold lined, bearing the inscription, "That's for Remembrance."

Louis M. Granat, the finger whistler, who was with *The Merry World* for three seasons, has left that place and joined the Baldwins (the "White Mahatmas").

F. H. Chesswright, the talented pianist and organist whose clever criticisms of music and opera have been a feature of *Clips*, announces a piano recital to be given at the Waldorf on the afternoon of Dec. 19.

Open time for first-class attractions, three nights or week stands. Our prices always 10-20-30 cents. Repertoire, combinations or musical comedy. No burlesque or vaudeville. Academy of Music, Olean, N. Y.



## MIRROR INTERVIEWS.



Charles Klein.

The career of Charles Klein is a signal instance of the indomitable pluck and indelible industry it requires under certain circumstances to succeed as a dramatist. Six of Mr. Klein's plays are being performed this season, and he has orders for half a dozen more. Moreover, he is the house dramatist of the Empire Theatre. So that he may well be numbered among the limited number of successful American dramatists—that is, among those who derive a substantial income as writers for the American stage, and are thus enabled to devote all their time to the work of a professional playwright.

## THE INTERVIEW.

"Please proceed with the customary supply of facts and data that characterize a Mirror interview."

"You mean age, birthplace, and so forth?"

"Precisely."

"I was born in London in 1867, and came to America in 1881. My brother Alfred preceded me, and had then been on the stage here for three or four years, so that I naturally found it easier to get employment as an actor than in any other way. I had no idea at the time of becoming a dramatist but devoted all my energies toward making a living and incidentally a success as an actor of character parts."

"Why character parts?"

"Because my limited stature precluded my succeeding in any other line of acting. Among the attractions in which I acted were *Romany Rye*, *A Messenger from Jarvis Section*, and *Little Lord Fauntleroy*. In the *Romany Rye* I acted Dizay's part of Boss Knivett for one season."

"And how did you drift into writing plays?"

"Through *The Schatchen*, the piece that M. R. Curtis produced during the season of 1890-1891. It was originally brought out at the Star Theatre, New York. I was the understudy for the part that Curtis acted, and also appeared in a character part. Before the play was taken on the road I was assigned to the work of re-writing it, but it failed in spite of my efforts at re-creating it through dramatic doctoring. I felt sufficiently encouraged, however, to try my hand in another line of dramatic piece work. This was an order from H. S. Taylor to write a play for Minnie Palmer around two lithographs he happened to control, and the result was a locomotive melodrama called *A Mile a Minute*. The only thing that was not rapid about the piece was the arrival of my royalties. I had made an arrangement with Mr. Taylor to read plays for him, and while under salary he suggested that I should adapt *A Mile a Minute* by Walter Craven. I couldn't see anything in the piece, and told him that I preferred to write a new play instead of adapting an old one. He agreed to my proposition, but stipulated that I should star the two aforesaid lithographs—one of which was a pictorial reproduction of a huge locomotive. Minnie Palmer played in *A Mile a Minute* for three months, but the day it was produced my job as play-reader came to a short stop, and neither salary nor royalties were forthcoming after that."

"Didn't that dampen your ardor to write plays as a means of livelihood?"

"No, because the play was well received. Minnie Palmer took it to England and played it there for a while. My next effort was a piece called *A Paltry Million*, which I sold to Charles Dickson. He produced it at St. Paul, and, although the piece received good notices, he didn't continue to star in it for any length of time. Peculiarly it didn't matter to me whether he took it off or not, but it didn't help me along the rocky road of a struggling dramatist. Fortunately, I had a staunch and loyal friend in a business man who had been one of the backers of *The Schatchen*. He believed that I was a born playwright, and that sooner or later one of my plays was bound to make a hit."

"I've heard about his faith in you as a dramatist. He backed you in a pecuniary way, didn't he?"

"Yes; he advanced me from time to time sufficient money to pay my living expenses, in order that I might devote all my energies to play-writing. I'm happy to say that my royalties are now sufficiently large to enable me to pay him one-half of my weekly income, and I hope before long to have paid him the full amount of my indebtedness. I suppose that I may now be considered in the light of a successful dramatist, but I shouldn't care to undergo again the struggle I required in my case to make playwriting a profitable profession. I studied every book on technique that was ever written, and I studied the art of construction in all sorts of ways. I endeavored to learn the secret of sustaining dramatic interest by analyzing successful plays, scene by scene, and I wrote many plays merely for practice—that is, I might as well say they were written for practice, because I couldn't induce managers to produce them. But I had one advantage over many other struggling dramatists—I knew the value of plot, incident, and action."

"In other words, you possess dramatic instinct."

"What I mean is that I knew something about the actor's art. My experience as an actor had impressed on me the fact that tatty plays had no chance of success whatever while plays abounding in action and sympathetic interest

had at least some sort of chance of pleasing an audience. On the other hand I had to learn to tone down the quality that you just attributed to me—dramatic instinct. Most playwrights at the outset of their career are apt to commit one of two cardinal sins. If their literary instinct predominates they are prone to write tatty dialogue and allow their characters to describe the plot instead of setting forth the plot through dramatic action. If however the dramatic instinct predominates in an embryo playwright he is prone to write theatrical dialogue, and stuff his play with theatrical incidents that have no logical sequence. But the actor-playwright has this advantage over the literary chap. His dramatic instinct enables him to do intuitively what the other fellow has to acquire by cultivation. He may sin in the line of theatricalism, but he doesn't tire out the patience of an audience with dialogue that is utterly irrelevant to the story of the play through action, his dialogue is written for the purpose of interpreting action, and the action is not merely lugged in at episodic intervals to interpret the dialogue, if I may put it in that way."

"And what remedy do you prescribe for embryo playwrights to cure either theatricalism or dialogue?"

"Dialogue! That's a new one on me. To cure dialogue write the action of a play from start to finish without a word of dialogue. Now, what is a play that is started without a word being spoken by the actors?"

"A pantomime, of course."

"There you are! Let the novelist first try his hand at a pantomime. Action, action, an abundance of action, that's my recipe for curing dialogue."

"And would you reverse the process to cure theatricalism?"

"Oh, no. Because the only proper way to write a play is to begin with mapping out the action. But the theatrical chap might try his hand at writing short stories. The way I endeavored to tone down any leaning I might have toward theatricalism was to read the dialogue of standard novels, and listen attentively to the way people talked in real life. Of course, in writing a play in which the leading character is intended to fit some particular star, you have to note his histrionic method. A comic opera comedian like *De Wolf Hopper*, for instance, wouldn't indulge in the same sort of quips and quiddities in real life that the librettist causes him to indulge in while on the stage. In *El Capitán* many of the humorous lines were written with Mr. Hopper's peculiar comic opera manner and mode of humorous delivery clearly in view. Hopper glides in long rotund sentences abounding in five syllable adjectives, and they roll off his tongue like water off a duck's back. Moreover, there is a drop cadence in Hopper's voice—a sort of diminuendo—that makes his delivery of humorous lines particularly effective, and which is worth a fortune to any librettist. Therefore, before writing the dialogue of *El Capitán* I set to work to memorize the sound of his voice."

"It has been my experience that before writing a play for a star performer it is indispensable to first study his individuality and temperament, as this is not unlikely to suggest a plot and situations best calculated to bring out his strong points."

"What plays of yours have been produced besides those you have already referred to?"

"By *Procy* was written for Al Lipman, and was produced by Matthews and Smythe. It ran for two months at the Boston Museum. In all it was performed for twenty-eight weeks, and I stopped further performances on account of non-payment of royalties. By *Procy* was my first recognition as a dramatist. The next play was *The District Attorney*, written in collaboration with Harrison Grey Fluke. The play was accepted by A. M. Palmer. After various postponements it was finally put in rehearsal because New Blood proved a failure at Palmer's. When Mr. Fluke and I ascertained that our play was only to be put on for three weeks we objected to having it made a sort of stop gap, and induced Mr. Palmer to cancel our contract with him, as T. Henry French offered to produce the play for a run at the American Theatre. Well, you know the result. The *District Attorney* received phenomenal praise in the New York press, and ran for five weeks at the American Theatre. It was then played for six weeks in various large cities on the road, and received equally glowing notices from the out-of-town critics. The *District Attorney* was produced a year too late. Its postponement caused the very thing to happen that had been foreshadowed in our play—the investigation of the Leeson Committee. This was, if I might term it so, a sort of anticlimax, and ruined the chances of the play for a prolonged run. But it resulted advantageously to me in other respects, as it brought me a number of orders for new plays. It also resulted in my becoming a play-reader for Charles Frohman. My next play was *Willie*, in which Charles Dickson appeared for two weeks at the Bijou in New York, and which James Mortimer is still playing to big business in England under the title of *Truthful James*. I regret to say that although I am supposed to receive a share of the profits on the transatlantic performances Mr. Mortimer never seems to be able to figure out a profit on my side of the ledger."

"Didn't you write *A Happy Little Home*?"

"Yes, and sold it for a mass of potage to George W. Monroe, who has since rechristened it *Lulu*, after the character he plays. *Two Little Vagrants* was adapted by me for Charles Frohman. Heartsease was originally accepted by Henry Miller, and was then produced by A. M. Palmer when he secured Mr. Miller as the leading man of his stock company this season. Dr. Belgraff, as you know, was produced by Wilton Lackaye as the initial play of his present starring tour. In regard to *El Capitán*, I wish to add that Thomas Frost wrote some of the lyrics, and so did John Philip Sousa, who, as you know, composed the music of *El Capitán*. The opera is drawing splendidly, and has put me on my feet financially."

"What new plays are you at work on?"

"I'm writing a comedy for Richard Mansfield, a melodrama for Charles Frohman, an opera with Mr. Sousa, the scenario of which has been accepted by De Wolf Hopper, and I'm also at work on the libretto of another opera that is to be produced by a female star next season."

While enumerating the different dramatic lines he has in the air, Mr. Klein received a telegram from Philadelphia stating that *De Wolf Hopper* had played to over \$1,000 on Thanksgiving night, and that his royalties would exceed \$100.

"Who wouldn't be a dramatist under those conditions?"

A. E. B.

## NORDICA HEARD IN ORATORIO.

Madame Lillian Nordica appeared at Carnegie Hall, last Tuesday afternoon, as a soloist at the first concert of the Oratorio Society. The large audience accorded a hearty reception to the great singer, who gave Verdi's *Messiah* Requiem. Other soloists were Mrs. Katherine Bloodgood, George Hamilton, and David Blumhagen.

## SEVERAL MATTERS.

The following instructive conversation was overheard the other night in a street car, after the play.

"Oh, Mabel, did you hear that horrid man in the row behind us remarking upon the size of my hat? I was mad enough to have horse-whipped him!"

"I know—but you took off your hat."

"Yes, I did it just to spite him."

This would seem to open up a new field of opportunity to those of us who have suffered long and suffer still. There is no copyright on the scheme which may be employed as occasion suggests.

Here is a tip for the benefit of Al Hayman and his associates at the Knickerbocker Theatre. A young friend of mine—I have friends—enjoyed a closing performance of *The Sign of the Cross*. He is employed down town in some sort of a mercantile outfit and his income is of the modest variety for which the family circle is especially intended. He did not wish to co-opt into the play and, therefore, persuaded a business associate to accompany him. Reserved seats, at fifty cents per, were secured in advance, and each youth possessed himself of his own ticket in order that the pair might go separately to the theatre and meet in the box. My friend's friend, it appears, is a bit crude concerning metropolitan matters, having but recently immigrated hence from some eminently respectable up-country town, and minute instructions accordingly were given him in the matter of access to the family circle. He was told of the peril attaching to an appearance with top floor coupons in hand at the Broadway entrance, and a mental map was outlined to show how he should pass around the corner into the Rue Thirty-eight and there ascend the stairway. This explanation it was supposed should suffice to bring about a happy and regular meeting of the rising young merchants.

My friend arrived at the theatre early, as confirmed family-circles are accustomed to do, and found his seat. The Gregorian overture was well under way before the other youth stumbled down the precipitous aisle on a lonely still hunt for his seat. Hailed by my man, he climbed to his chair and gasped.

"Well, I thought I'd never find the seat!"

"What was the matter with the usher?" inquired number one.

"Wasn't any in sight where I came in," answered number two. Here he produced his ticket to compare its number with that on the seat, and my friend, in surprise, observed that the ticket was intact, seat-check, door-check and all, just as given out at the box-office.

"How on earth did you get by the gate without giving up your ticket?" cried the astonished first-comer.

"Why," answered the other guilelessly, "there was no one to take it up."

"No one?" was the reply. "There must have been, how did you come in?"

"Just as you told me—turned the corner, climbed the iron stairs outside the building, and entered through the door or window, or whatever it is. No one in sight, so I—"

"Good heavens!" exclaimed my friend; "you came up the fire escape!"

And so he had, quite innocently, of course.

This little narrative may be of inestimable value to Mr. Hayman, and is respectfully dedicated to his service. I would suggest that he place a ticket taker at the bottom of his fire-escape and station an usher at the top of it. The best part of the whole story is its perfect truth.

A second glimpse of William Gillette's play, *Secret Service*, has developed still another admirable feature of the production. Mr. Gillette has his lieutenants called "lieutenants"—not "leftenants," as is customary on the stage, but nowhere else.

I have seen a great many quick performances in my time. I have seen *Fragoli*, and *Blondi*, *Herrmann* and *Kellar*, transformations and dark shifts innumerable; I have even attended an electrocution at Sing Sing and witnessed a paced mile by Zimmerman, but the quickest thing ever encountered in my motley experience is the lightning diagnosis accomplished by a hospital surgeon in *The Two Little Vagrants*. There is brought in, on a stretcher, a poor wretch with anguinous stains under one ear, and eyes rolled up with grease-paint. Someone remarks that the sufferer appears to be unable to speak. A surgeon enters, regards the victim from a safe distance and, almost before one realizes his presence, rattles off an overwhelming treatise upon the ailment of the patient—a most learned discourse about some sort of an ataxia, and the sudden collapse of the voluntary muscles, and the mind's effect upon the lower jaw, and so on and so forth which I could not catch. Mr. Keith should take his humors off his diagnosis. I'll wager that the instruments would be shamed into requesting that their salaries be lowered. Frankly, I never believed possible such an astounding demonstration of clinical acumen. It is the most wonderful feature of *The Two Little Vagrants* next to the actors' pronunciation of French proper names.

It is one of my strictest principles to believe that every upright action not committed by myself should be set right. A certain injustice, I feel, has been done in the Casino programme to the double quartette of remarkably comely girls known in Jack and the Beanstalk as the "eight pretty maids." The programme gives only their last names which, it seems to be, is a most reprehensible ignoring of individuality, particularly in the case of one dainty little woman who is billed simply as "Miss Browne."

To set my conscience at ease, and to properly discomfort the wicked programme man, I have taken the trouble to get the full names of the lovely octet. Let me place them on record for the benefit of all who appreciate rare beauty, and for the purpose of cheating the programme writer in his base purpose of suppressing individuality. Here are the eight pretty maids, count 'em: Margaret Mills, Margaret Ashion, Cora Leslie, Emily Sanford, May Warner, Elsie Davis, Mabella Howe, Jessie Browne. How grateful they ought to be to

THE CALLBOY.

THE SOUTHERN-HARNED WEDDING.

Edward H. Southern and Virginia Harned were married last Thursday at St. Mark's Episcopal Church, Philadelphia, by the Rev. Dr. Alfred G. Mortimer, rector of the church, the only witnesses being Mrs. Gertrude Carl, of New York, sister of the bride, and Samuel Southern, brother of the groom. The wedding was a quiet ceremony, even the members of Mr. Southern's company playing at Philadelphia having, it is said, no knowledge of the event.

Kittie Rhodes has week of December 30th open for Pennsylvania.

## CHARLOTTE PARRY MARRIED.



Charlotte Parry, the clever mimic, whose work in the high-class vaudeville houses has been enjoyed from Boston to San Francisco, was married on Thursday evening, Dec. 3, at her residence in this city to Frank Malcolm Smith, of St. Paul, Minn. Reverend Doctor Bachman, of the Holy Apostles' Church, performed the ceremony, which was witnessed by the relatives and a few intimate friends. Mr. and Mrs. Smith will reside in St. Paul, where the groom's business is located.

Miss Parry had been on the stage only a few years, but she had shown decided talent as an entertainer. Her imitations of prominent performers were free from affectation and very accurate. The stage loses a promising performer by her marriage. Her last public appearance was on Nov. 7 at the Pleasure Palace in this city.

## REFLECTIONS.

At the meeting of the Professional Woman's League last Thursday, Miss E. Oldcastle gave an original monologue, *Svensgill* in his Garret, and Ella Guthrie a piano solo.

The Commercial Travelers' Home Association of America will have a matinee benefit at the Academy of Music Dec. 15.

Kitty Cone, thirteen months old, made her stage debut last week in the arms of her aunt, Kate Claxton.

Richard Mansfield will soon produce a dramatization of Jessie Fothergill's novel, *The First Violin*.

The Loring Sisters have closed with *A Booming Town*, and Bonita Loring opens with *Blaney's A Boy Wanted* at Chicago. Myrtle Loring is at her home in St. Louis.

Clayton White opened with *Ignace Martelli* and *Frank Trenchill, Jr.* in *Nanny Hanks* at the Fourteenth Street Theatre, St. Louis. Thanksgiving week, having severed his connection with *A Booming Town*.

Lewis Ryan Shipman and Glen McDonough are under contract with Daniel Frohman to dramatize Thackeray's *"Henry Esmond"* for E. H. Sothern.

A new comic opera by Harry B. Smith and Victor Herbert, *The Queen of Spades*, is being rehearsed by the Bostonians.

Tompkins's Black Crook company closed in Kansas City on Nov. 20, and will reorganize in Chicago for a tour of the South.

William T. Burke writes that his new bicycle play, *Road to Wealth*, which was recently produced at Wilmington, Del., has been endorsed by the Mithier people as a strong play and highly satisfactory to their circuit.

A. E. Witting and Mattie Davis opened last week with the Bankson-Lambert company at Manitowoc, Wis.

Irene Perry has returned to the city, where she hopes soon to reappear.

From London comes the news that arrangements are quite completed for the appearance there in May of John Drew and Maude Adams.

Ward Russell, who until recently was a member of Lewis Morrison's Faust company, is reported to be seriously ill at his home in Syracuse, N. Y.

The Senator's Daughters, a four-act society drama, by Jerrold Hemingway, was produced for the first time on any stage at the Grand Opera House, Harrisburg, Pa., on Nov. 28.

Edward R. Ernst has left the theatrical business to assume the position of representative in the North of several large Florida Winter resort hotels and the Hotel Regent at Washington.

D. V. Arthur is no longer treasurer of Tompkins's Black Crook company.

The Chase-Lintar company wish to extend, through THE MIRROR, their thanks and appreciation of the banquet tendered them at high noon on Thanksgiving Day on the stage of the Masonic Opera House at Okaloosa, Ia., by Manager Briggs and his courteous corps of employees.

Jessie Mae Hall and Mark E. Swan celebrated the fifth anniversary of their marriage on Nov. 23, at Jackson, Mich. The Hibbard House served a banquet for the occasion, the entire company being present. Miss Hall received a gold-mounted purse and other presents, and Mr. Swan was presented with a silver-headed cane, suitably engraved.

S. B. Ricaby recently sent a telegram to Major McKinley, in which he, as a theatrical advance agent, congratulated the "advance agent of prosperity," and received the following reply: "Mr. McKinley begs to acknowledge the receipt of the recent favor of S. B. Ricaby, and to return sincere thanks for his generous congratulations and expression of good wishes."

The German Poliklinik benefit, under Augustin Daly's management, will be held at the Metropolitan Opera House, Dec. 17. Anton Stodi will conduct, and Emma Kees, Campanari, and Xaver Scharwenka will also appear.

100 printed cards, etc. Other printing cheap. Comstock Pig Co., 130 West 4th St., N. Y. C.



The Star Theatre was packed week of 30 by Sam De Vere and co. Besides the irresistible Sam there was







showed your representative a wire he had just received offering him \$200 above the price he paid for the dog. Joseph Carlin will rejoin F. and W. Minstrels at Worcester. He had given up his position to enter mercantile life, but will return to his old love. Over eight thousand admissions was the record of Parsons and the Hartford Thanksgiving Day. Francis Carlin spent Sunday at his home here, and attended the book concert in the evening. Lumiere's celebrated Cinematograph, under the direction of Whiting Allan, will be exhibited at Jewell Hall for two weeks commencing 4. Angelina Allen was taken to the kitchen in this city last week, where the physicians have adjudged her hopelessly insane. C. Eugene Wilcox, formerly of the Times staff, who went ahead of the Nettie Bourne co., recently closed, will return to journalism.

## A. DUMONT.

**BRIDGEPORT.**—PARK CITY THEATRE (Mary E. Haves, proprietor and manager): Fanny Rice was the Thanksgiving attraction, and she filled the house to the very doors. Burt Haverly and Laura Biggar were the chief exponents of A Trip to Chinatown Nov. 27 to a fair-sized house. D. W. Truss's co. gave ever-welcome Wang 20 to goodly houses. Hart as the Regent and Chas. as Regent were easily the best in the cast. Ada Rehan presented her new characterization of Katharine in the Taming of the Shrew 3. The prices had been doubled, but a \$1,000 audience attended. The Sporting Duchess, by the most superb cast which has visited this city in years, opens 4 for two days, followed by James O'Neill in Monte Cristo 10; William Barry 11, 12; Power of the Press 14; Joseph Hart 15; The Gay Mr. Lightfoot (by a co. headed by clever Wright Huntington) 16; Haines's Supper 17; Chas. Fadden 19. **THE AUDITORIUM** (Mary E. Haves, manager): Edwin Handford in the show-rock 20-22, unusually large business. Little's co. in The World 3. 1 had elaborate scenery and a capable cast. Conroy and Fox open 4 for two days in O'Flaherty's Vacation. Davis and Keogh's co. in Girl Wanted 9.

**WATERBURY.**—JACOBSON OPERA HOUSE (Jana Jacobson, manager): Two large audiences greeted Hogan's Alley Nov. 25; co. good; creditable entertainment. Wang planned a large audience 27. The Sunshine of Paradise Alley delighted a fair audience 28. The co. composed of clever people, and scenery had been here for some time. Will H. Stens and Charles B. Ward in Over the Garden Wall appeared to a fair audience 29; supporting co. indifferent. The Allen-Witney co. in My Lady Gypsey, booked for 1, failed to appear. Stuart Robson and Madame Janaschek in Mrs. Penderbury's Past delighted a large audience 3. **ITM:** The Jacobson Auditorium was destroyed by fire 28. Possibly a handsome new vaudeville theatre may take its place.

**NEW LONDON.**—LYCUM THEATRE (Mrs. A. Jackson, manager): Hogan's A Tin Soldier Nov. 25 drew full house matinee and evening; co. fairly good. Ric's Escalator, Jr., 1 crowded the theatre. The performance generally did not reach the excellence of its first appearance, owing to the absence of Joe Ott and Fay Tompkins. Over the Garden Wall 2, small and not over satisfied audience. El Henry's Minstrels 7, James O'Neill 8; Ada Rehan 17.

**WINSTED.**—OVERA HOUSE (J. E. Spaulding, manager): Bertha Gailard and George Edgar in repertory of classical plays was well received Nov. 25. Joshua Simpkins 1; fair house. **ITM:** Cate Alexander, of the Kingdome, joined the co. here. Herbert Wallington, property man of Joshua Simpkins's co., met with a serious accident here. While getting the saw used in the musical scene in running order, he was caught in the belt and thrown across the revolving saw.

**BRISTOL.**—OVERA HOUSE (C. F. McDonald, manager): The Heart of Chicago 1 gave excellent satisfaction to large audience.

**NEWARK.**—BRADY THEATRE (Mrs. W. Jackson, manager): Hogan's Comedy co. concluded a week's engagement Nov. 25, having played to S. R. O. All the plays were well presented, and the music and scenery bright and up to date. Over the Garden Wall 1; light house. Escalator, Jr., 2; Supper 3; El Henry's Minstrels 6.

**NEW HAVEN.**—HYPERION THEATRE (G. B. Russell, manager): Fanny Davenport and her splendid supporting co. drew fairly well Nov. 25-29 in Forest and Chrysos. E. K. Rice's Escalator, Jr., 4; Joseph Robson and Madame Janaschek 5. **GRAND OPERA HOUSE** (G. B. Russell, manager): The Heart of Chicago 25, 26 did a great business and pleased. Charles Cowles in A Country Merchant 27, 28 did nicely, and made a good impression. A Tin Soldier, with Dan Baker as Rita, enjoyed a promising engagement 30-31. Dumb America 34; Supper 7-9.

**BAFFALO.**—TAYLOR'S OPERA HOUSE (T. A. Shaw, manager): Hogan's Alley Nov. 27; packed house; performance good. O'Hooligan's Wedding 2; Josh Simpkins 8.

**SOUTH NORWALK.**—HOV'S OPERA HOUSE (J. M. Hoyt, manager): The Limited Mail Nov. 18; big house. The McAdams-Green Repertory co. 20-22; good business; performance good. Oliver Syme 2; The World 7.

**NORWALK.**—OVERA HOUSE (F. W. Mitchell, manager): Dan's Sally in Shadows of a Great City Nov. 25; followed by Shadow Detective 1, by same co. The orchestra in good case, scenery fair, and plays up to standard. In Old Kentucky 3; Joshua Simpkins 7.

**WILLIAMSBURG.**—LOWERY OPERA HOUSE (John H. Gray, manager): Lillian J. Carter's Heart of Chicago 1; light house. Dan's A. Kelly 2-4; fair attendance.

## DELAWARE.

**WILMINGTON.**—OVERA HOUSE (John E. Bayle, manager): All the Comforts of Home Nov. 25 to big business. The Ideal opened a week's engagement 26 to a large audience. Wizard of the Blue 7; Silver Acres 8; Cane Hollow 11; Evangeline 22. **RYAN THEATRE** (John S. Ryan, manager): Fay Foster co. came 25-28; good business. Jennie Caled 10-12; fair house. The City South 2-4.

## FLORIDA.

**PIEDMONT.**—OVERA HOUSE (J. M. Coe, manager): Charles A. Gardner in Fatherland Nov. 25; very small but appreciative audience. Richard Morrison in Carmen 26; very large house; scenic effects good. Rally Banner in Our Flat 20.

**JACKSONVILLE.**—PARK OPERA HOUSE (J. D. Burbridge, manager): Richards and Pringle's Georgia Colored Minstrels Nov. 25 to a good house, in which the colored contingent figured heavily.

**OCALA.**—MARION OPERA HOUSE (J. W. Sylvester, manager): Local talent for benefit of Public Library to a good house 2. Minnie Madden Fluke 5; Robinson Opera co. 9.

## GEORGIA.

**SAVANNAH.**—THEATRE (Charles D. Coburn, manager): The Baldwin-Melville co. in repertory closed an engagement of six nights, with a daily matinee, Nov. 25, at popular prices to good business. The S. R. O. sign being in evidence on several occasions. The co. is considerably larger than the average popular-price co., and is made up of people who do their work in an admirable manner. They play a return engagement 7-9. Hogan's A Midnight Bell 14; Stuart Robson 21. **ITM:** General Charles Power was here last week arranging for the appearance of Minnie Madden Fluke in The Night of Hippocampus.

**ALBANY.**—DAVE OPERA HOUSE (H. T. McIntosh, manager): Among the Bookers, by local talent, Nov. 27; large audience. The advance sale for Minnie Madden Fluke 7 promises a large house.

**COLUMBUS.**—SPRING OPERA HOUSE (Spring Brothers, managers): The Florence Hamilton co. ended a successful week Nov. 22; Baldwin-Melville co. 14 and week.

**ANNEXUS.**—CLOVER'S OPERA HOUSE (Bliss Brown, manager): Maud Atkinson Nov. 20.

**THOMASVILLE.**—OVERA HOUSE (T. L. Spence, manager): Richards and Pringle's Georgia Minstrels Nov. 18; fair performance, but small attendance.

**WAY CROSS.**—JOHNSON'S OPERA HOUSE (F. B. Trent, manager): Hogan's Alley Nov. 30-31. Robinson's Opera co. 1.

**ATHENS.**—OVERA HOUSE (H. J. Rowe and Co., managers): House dark week of Nov. 22. Nat Reis's Vaudeville co., with Edison's Vitaphone, 2-4. Flora Standard co. week of 7.

## ILLINOIS.

**PEORIA.**—GRAND OPERA HOUSE (Chamberlin, Barbydt and Co., managers): Morgan Gibney Nov. 24-25 in The Prince of Lairs and Afloat Up-to-Date did good business. The Merry World 20, matinee and night, to S. R. O.; co. strong. Chas. Fadden 27 to a good audience; co. rather poor. Stetson's U. T. C. 28, matinee and night, to big houses. Spencer's Military

Band and Orchestra 29 to a big house. The Redpath Concert co. 29 to a S. R. O. house. Eddie Foy in Off the Earth 1 to a big house; co. good. Sewing the Wind 2. Murray and Mack 3; The Prisoner of Zenda 5; Leonard T. Powers 7; Neil Burgess in The County Fair 8; Brothers Byrnes in 8 Bells 9. **THE AUDITORIUM** (A. R. Wetmore, manager): The Merry Moderns Maud co. 23-25 to fair business. A. Q. Scammon co. in The Burglar 26 opened to good business; performance clean and fairly good. Railroad Jack 30-32 seemed to fair business; co. very good. House dark 33. The Gordon-Gibney co. week of 7. **ITM:** Charles Lamb, in advance of Murray and Mack, says his co. did great business all through the South this season.

**EAST ST. LOUIS.**—McCABE'S OPERA HOUSE (Frank McCabed, manager): Frank Harvey's latest play, Brother For Brother, was produced Nov. 23, and with good scenic effects and a competent co. was a success from two medium-sized audiences. The Nancy Hanks 1 drew out a fair house. The piece, which is styled a farce-comedy, borders closely on the lines of legitimate comedy and forms a pleasant entertainment. Ignacio Martinelli as the Marquis de La Rochelle is the life of the play. His vivacious acting and dancing established him as a favorite at once. Frank Tamm, hill, Jr., and Anna Boyd also scored hits, while Thomas A. Burns, in the character of Madison Broadway, scored honors with the stars. The Defaulter 6; 8 Bells 13; Murray and Mack 14; Great Diamond Robbery 20.

**DANVILLE.**—GRAND OPERA HOUSE (S. W. Healy, manager): The Burglar to fairly good business Nov. 24. 1st Bowery Girl 25; poor entertainment and small house.

**QUINCY.**—EMPIRE THEATRE (Chamberlin, Barbydt and Co., managers): Chas. Fadden Nov. 25, matinee and night, to large and well-attended audiences. The Prodigal Father 27; good performance to fair business. Charles Schilling's Minstrels 2, 3; Sewing the Wind 4.

**ROCKFORD.**—OVERA HOUSE (C. C. Jones, manager): Holden Comedy co. (No. 2), with Morgan Gibney, presented Faint Up-to-Date to good houses Nov. 25-26.

**CLINTON.**—NEW OPERA HOUSE (John B. Arthur, manager): Royal Hungarian Court Orchestra Nov. 25 to fair business; audience pleased. Clayton's Jubilee Singers, under the auspices of the Clinton High School, 26; fair business.

**GALESBURG.**—THE AUDITORIUM (F. E. Burquist, manager): The Merry World Nov. 25 to a good house. Walker Whitelie in Eugene Aram 26, and Eddie Foy in Off the Earth 28 to fair business. Stetson's U. T. C. 1; runner of Zenda 4; 8 Bells 5; County Fair 6; Town Topics 12; 1st Bow Tramp 14; Schilling's Minstrels 18, 17.

**STERLING.**—ACADEMY OF MUSIC (M. C. Ward, manager): The Man in the Iron Mask Nov. 24 played a fair house.

**STREATOR.**—PLUM OPERA HOUSE (J. E. Williams, manager): The Royal Hungarian Court Orchestra, a superb organization, furnished a musical treat of a high order Nov. 25; fair business.

**FREEPORT.**—GERMANIA OPERA HOUSE (Phil Arno, manager): The Merry World 1.

**MT. CARROLL.**—OVERA HOUSE (George F. Smith, manager): Lillian's Co-act Orchestra Nov. 25; George Garrick in The Merchant of Venice 25 to fair business.

**CHAMPAIGN.**—WALKER OPERA HOUSE (C. F. Hamilton, manager): Stetson's U. T. C. gave good satisfaction to a large house Nov. 25. Bowery Girl to a fair house 26.

**MATTOON.**—THEATRE (Carnett and Foley, managers): Stetson's U. T. C. co. to S. R. O. Nov. 24. **ITM:** Wallace Bruce, late of one of Jacob Litt's co., was home for Thanksgiving, after which he left for New York to join Scotchro in The Spectator.

**JACKSONVILLE.**—GRAND OPERA HOUSE (Ravenscroft, manager): Redpath Concert co. Nov. 24 to a good house; audience well pleased.

**PARIS.**—BRADY'S NEW OPERA HOUSE (L. A. G. Shonk, manager): A Bowery Girl Nov. 27 to a fair house and well-attended audience. The Man in the Iron Mask 3; Lillian J. Carter's The Defaulter 4; A Booming Town 1.

**SPRINGFIELD.**—CHATTERBOX OPERA HOUSE (R. L. Chatterbox, manager): Chas. Fadden Nov. 25 to a large and well-attended audience. Joseph Callahan, booked for 25, failed to appear. **ITM:** J. F. Marlowe, late of the Morrison Faust co. and who has been spending several months here, left for New York 25. Frank Moore, of the Charles Lester Theatre co., who was called to Springfield by sickness of relatives, left for New York.

**DECATUR.**—POWER'S GRAND OPERA HOUSE (J. F. Gwyn, manager): Ward and Volke Nov. 21 to a good house. Stetson's U. T. C. co. 25, matinee and evening, to good business. The Royal Hungarian Orchestra gave a concert 26. Too Much Johnson 1; The Nancy Hanks 2; Gordon Comedy co. 3.

**LITCHFIELD.**—BROWN'S OPERA HOUSE (Hugh Hall, manager): House dark.

**EFFINGHAM.**—AUSTIN OPERA HOUSE (Watson and Austin, managers): The Man in the Iron Mask 7; A Booming Town 10; St. Patrick 12; Widow Redett 21.

**AURORA.**—OVERA HOUSE (J. H. Plain, manager): Marville's Vaudeville co. on tour and evening Nov. 25; excellent performance to good business. Jennie Caled and co. opened a week's engagement 26 to a large house and gave good satisfaction.

**OTTAWA.**—SHAW-WOOD OPERA HOUSE (F. A. Shaw-wood, manager): Donald Robertson and Brandon Douglas in The Man in the Iron Mask Nov. 27 to medium business. The World 20; small house and poor presentation. Chas. Fadden's Aunt 4.

**MONROVIA.**—PATTE OPERA HOUSE (Webster and Parry, managers): Walker Whitelie in Othello Nov. 27; large and appreciative audience. Redpath Concert co. (Ira) packed house. Camilla Uno continues a favorite here. Schilling's Minstrels 5.

**BLOOMINGTON.**—NEW GRAND (C. E. Perry, manager): Little's World Nov. 25; light matinee and good evening audience. Hungarian Royal Court Orchestra 27 gave splendid satisfaction to a small audience. The Man in the Iron Mask 28; light house. Bert Cooke and Nick Long in The Other Man's Wife 1 opened a small audience. Rob Roy 8; 8 Bells 12; A Struggle 14; Prisoner of Zenda 17; Holden Comedy co. (No. 1) 21-24.

**JOLIET.**—THEATRE (William H. Holshiser, manager): The Man in the Iron Mask afternoon and evening to a fair house Nov. 25. Holden Comedy co. at popular prices 26 to good business.

**ROUND CITY.**—OVERA HOUSE (Bette and Hays, manager): Lillian's Ball 2. House dark 7-12.

**DIXON.**—OVERA HOUSE (F. A. Tyman, manager): The Players Nov. 27, 28; fair business. Holden's Comedy co. opened the week 29 and was well received. Little's The World 3; A Struggle 10; Walker Whitelie 20.

**WAKEFORD.**—GRAND OPERA HOUSE (George E. Spore, manager): House dark.

**KANKAKEE.**—ARCADE OPERA HOUSE (Charles H. Cobb, manager): Railroad Jack Nov. 25 to a full house; performance fairly good. Dark 30-6.

**LA SALLE.**—ZIMMERMAN OPERA HOUSE (E. C. Zimmerman, manager): Eddie Foy in Off the Earth Nov. 25 gave a good performance to a large house. Merry World 6; Rob Roy 7.

**ELGIN.**—DU BOIS OPERA HOUSE (Fred W. Jencks, manager): The Man in the Iron Mask Nov. 25 to a small, well-attended audience. Shoot the Chutes 25, matinee and evening, to large business.

## IDAHO.

**POCATELLO.**—OVERA HOUSE (Watson and Kinsport, managers): House dark. Side Tracked 12; Albini 14; Old Homestead 17.

**WALLACE.**—OVERA HOUSE (Richard Dumas, manager): House dark.

## INDIANA.

**NEW ALBANY.**—OVERA HOUSE (J. D. Cline, manager): Ada Gray in East Lovers packed the house to the doors matinee and night Nov. 28. Performance very good. Co. very clever, and appeared to give satisfaction. Ada Gray, of course, assumed the dual role of Lady Isabel and Madame Vine, and her work throughout was strong and effective. Archibald Carlyle, the wronged husband, was ably portrayed by Charles F. Tingy, who played the part in a manner that won merited recognition. Carrie Vance made a charming Joyce, and is well suited for the character. In the scene of flowers, R. V. Palmer handled the part of John Dill in a most masterly manner, and his rendition of several popular ballads was appreciated to the echo. He responded most gracefully to a number of encores. The villainy of Sir Francis Leveson was cleverly depicted by Alfred Lawrence. Rosalind Wells made a pleasing Barbara Hare, while Amanda Deburgh was a

typical Camilla. A Bowery Girl 2; Nancy Hanks 3; The Backyard 7. **ITM:** Jack Lodge, agent of A Bowery Girl, and Manager Harry Ashin, of Nancy Hanks co., are here billing their respective attractions. **ITM:** Will J. Sully has joined the Ethel Tucker co., playing leading comedy parts. J. C. Lewis, manager of El Plunkard co., has cancelled all his Southern dates and has turned Westward. He reports business excellent. Byron McClintock has taken the position of treasurer of the house during the absence of W. B. Cline.

## W. L. GROVE.

**UNION CITY.**—CADWALLADER THEATRE (C. W. White, manager): Murray and Murphy in O'Dowd's Neighbors Nov. 27; performance excellent; good business. A Bowery Girl 2.

**OSHEO.**—THE LUTHER (Frank Irwin, manager): The Bowery Comedy co. to slim business Nov. 25-26, excepting Thursday, when the house was packed. Co. not up to standard. Whelan Brothers' South Before the War 5.

**ELWOOD.**—OVERA HOUSE (Joe A. Kramer, manager): John T. Hansen, late of the Green Goods Man, was given a benefit by local talent Nov. 28 to a fair audience. The Burglar 1; Joseph Callahan 5. **ITM:** J. M. Gotthold, advance agent for Last Paradise, was here 20.

**EVANSVILLE.**—GRAND (King Cobbs, manager): The Girl I Left Behind Me drew good house Nov. 25. Too Much Johnson drew splendidly 26. 8 Bells 1, 2; Nancy Hanks 4; Frederick Wards 6; in Missouri 7; Man in Iron Mask 12. **ITM:** People's (T. J. Graves, manager): Murray and Mack to S. R. O. 29. Charles A. Gardner 3; Dora and Leigh 11. **ITM:** The local lodge of Elks informally entertained Comedian Murray at the Hotel Cass 28, which occasion Mr. Murray presented the order with a \$100 cap for past kindness.

**PORT WYNE.**—MARION THEATRE (Shoeder and Smith, managers): Robert Marshall to very large business and audience well pleased Nov. 25. J. F. Kade in Killarney and the Rhine, matinee 26, and The Gypsy Goddess, evening, to good business. Carl A. Hansen's A Lion's Heart to fair business 28. Otis Skinner 2; Sanford 3; Other Man's Wife 4; South Before the War 7; Al Field's Minstrels 8; Gilmore's Band 10; Lillian Russell 11. **ITM:** Burt's Theatre (Louis Heilbrow, manager): Hart's Novelty co. to fair business week of Nov. 25.

**PORTLAND.**—AUDITORIUM (A. D. Miller, manager): Eliza R. Spencer 3; Beach of Keys 11.

**HARTFORD CITY.**—VAN CLEVE THEATRE (George W. Tait, manager): Killarney and the Rhine to very poor business Nov. 27, but gave a pleasing performance. J. E. Toole is a finished actor. The work of Blanche Booth, a niece of the late Edwin Booth, is marked features of the production. Eliza Spencer 7; Arthur's Holiday 11; John Griffith in Faust 20. **ITM:** "The prepare the way" man for Eliza Spencer was looking after the co.'s interest here 20.

**GENEVA.**—OVERA HOUSE (McMahon and Bell, proprietors): House dark.

**BRADY.**—MCGREGOR OPERA HOUSE (C. O. Shultz, manager): A Bowery Girl Nov. 25 to fair business; performance satisfactory. Donald Robertson and Brandon Douglas in The Man in the Iron Mask 4.

**MADISON.**—GRAND OPERA HOUSE (F. E. Delonta, manager): House talent in Midway Nov. 25, 27 to crowded house; performance far above average; delighted audience. Bowery Girl, with Lillian Keene 3; Rock Players week of 27; Man in Iron Mask 17; The Guardians 28.

**HUNTINGTON.**—OVERA HOUSE (A. E. Rosebrough, manager): Murray and Murphy's Comedians Nov. 25 in O'Dowd's Neighbors had a big house and pleased immensely. Excellent co. The County Fair 27; poor performance to fair business. Burt's Comedy co. looked for 30-32, played Muggs' Landing 30 to good business. Co. was so poor that local manager cancelled remainder of engagement. South Before the War 5.

**LAFAYETTE.**—GRAND OPERA HOUSE (George Seeger, Jr., manager): Hyde's Comedians Nov. 25 in O'Dowd's Neighbors had a big house and pleased immensely. Too Much Johnson 2; The Last Paradise 4.

**CRAWFORDSVILLE.**—MUSIC HALL (Townsend and Thomas, managers): Burdock, magician, Nov. 29 to fair business; good entertainment. English Theatre stock co. in the Iron Mask 2.

**MARION.**—THE WHITE THEATRE (E. L. Kinnaman, manager): Murray and Murphy's Comedians in O'Dowd's Neighbors packed the house at both matinee and night performance Nov. 25, and gave good satisfaction. Hal Reid in Human Hearts filed the house 26. Mr. Reid has a good play and a very capable co. Edward Remmy, ally assisted by Florida Parsons, pianist, and Florence Adler, soprano, gave an excellent performance to a small but very enthusiastic audience 20. The Other Man's Wife 2; Eliza Spencer 3; Al G. Field's Minstrels 11. **ITM:** The Allen Opera House (M. B. Edmonson, manager): Harry Palmer in Under Guard 25-26; light business.

**CONNEVILLE.**—ANDER'S THEATRE (D. W. Ande, manager): Ada Gray in New East Lyons 1 to good house; excellent performance.

**ANDERSON.**—GRAND OPERA HOUSE (J. E. May, manager): Otis Skinner in the Soldier of Fortune Nov. 25 to fair business. Mr. Skinner was called before the curtain at the end of every act. Miss Dore also received much applause. Al Field 9; Strange Adventures of Miss Brown 10.

**FRANKFORT.**—COLUMBIA THEATRE (G. V. Fowler, manager): Burdock, magician, 1 to fair business; perfect satisfaction. Beach of Keys 16.

**SOUTH BEND.**—OLIVER OPERA HOUSE (J. and J. W. Oliver, managers): A minstrel performance was given by local talent Nov. 25, for the benefit of the "Blind" charity organization. The house was crowded; performance excellent. Proceeds amounted to \$1,000. Keene and Hansen in Othello 5. **ITM:** Good's Opera House (J. B. Town, manager): Anna Eva Fay and co. to good business 25-28. A Boy Wanted turned away people 24.

**DUNKIRK.**—TODD OPERA HOUSE (Charles W. Todd, manager): Killarney and the Rhine Nov. 28 to small audience; performance fair. The Burglar 3; A Beach of Keys 11; Eliza R. Spencer 17; Hoyt's Comedy co. 21-23.

**LOGANSPORT.**—DOLAN'S OPERA HOUSE (William Dolan, manager): Bert Cooke in The Other Man's Wife 2; Too Much Johnson 7; Trilby 10; Trans-Oceanic 13; Beach of Keys 21; Lewis Morrison in The Indian 24.

**ELKHART.**—BUCKLIN OPERA HOUSE (David Carpenter, manager): House dark Nov. 24-7.

**NEW CASTLE.**—ALCAZAR THEATRE (J. V. Thompson, manager): Edward Remmy Concert co. highly pleased a fashionable audience 1. The Actor's Holiday 9.

**ROCKVILLE.**—OVERA HOUSE (D. Strouse, manager): Dark week ending 8. Eliza R. Spencer 18. **ITM:** CABLES HALL (D. C. Cable, manager): Teachers' Institute (local) Nov. 27, 28 to large houses. C. H. Fraser, lecturer, 5.

**KOKOMO.**—OVERA HOUSE (Frank E. Henderson, manager): Joseph Callahan in Last Paradise 1, 3 gave good satisfaction to very poor business.

**MIDDLETOWN.**—ELLIOTT OPERA HOUSE (Jap Van Matre, manager): House dark week of Nov. 25. The Burglar 7; Eliza R. Spencer in Romeo and Juliet 14.

**NICHOLAN CITY.**—ARMORY OPERA HOUSE (F. F. Bailey, manager): Railroad Jack Nov. 25; good house; fair satisfaction. Remmy Concert co. 21 gave excellent satisfaction to large house. Booming Town, booked for 1, cancelled. Magnifico 3; South Before the War 9; Macrot, the magician, 21.

## INDIAN TERRITORY.

**SOUTH WEAVER.**—THE CAPITAL OPERA HOUSE (S. Crowl, manager): House talent in America Nov. 27; good audience; fine performance. Black Trilby 20; good house; good performance; audience well pleased.

**KERRA.**—OVERA HOUSE (T. W. Cline, manager): Black Trilby Nov. 28. House dark rest of week.

## IOWA.

**DAVENPORT.**—BURTS OPERA HOUSE (Chamberlin, Kint and Co., managers): Walker Whitelie played a crowded house matinee Nov. 25 and presented Eugene Aram to the satisfaction of a large audience. Chas. Fadden's Aunt 26 followed by a fair-sized house; performance very ordinary. Merry World 28, 29; light business. One of the special features of the performance was the transformation dance by Miss Fuller which was well received. **ITM:** GRAND OPERA HOUSE (Otis H. Lehmann, manager): Vale's Twelve Temptations 6. **ITM:** J. E. Smith, manager of The Merry World co., denies that any of the members have left the co.-J. M. Peble in advance of leaving the Wind and



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Sam Fisher representing 8 Bells, were here 22. Local talent has commenced rehearsals of Heart of Kings for presentation at the Burtie Opera House Jan. 12.

**DES MOINES.**—FOSTER'S OPERA HOUSE (William Foster, manager): The Old Homestead did a S. R. O. business Nov. 25 at both performances, the matinee being the largest in the history of the house at popular prices; performance gave satisfaction and the musical numbers were heartily enjoyed. Byrnes Brothers' 8 Bells to good business 27, 28; performance not up to usual standard. The Twelve Temptations to good business 20. The specialties were well received. Prisoner of Zenda 1; May Irwin, booked for 3, cancelled; Whittier opera co. 3; The Girl I Left Behind Me 4; Off the Earth 5; Dorcas 7, 8; Town Topics 9; Sol Smith Russell 11. **ITM:** GRAND OPERA HOUSE (William Foster, manager): The Crow Sisters 25-28 closed their engagement to good business and gave good satisfaction. Beach and Bowers's Minstrels 26 played large business at both performances. The Payton Comedy co. 15 opened to good business and gave excellent satisfaction; co. above the average. Marvel Loda 7-12; Two Macks 14-16.

**BURLINGTON.**—GRAND OPERA HOUSE (Chamberlin, Barbydt and Co., managers): Santanelli, hypnotist, closed a five night's engagement Nov. 27. The hypnotic exhibitions excited an unusual degree of attention. A Merry World 28; good business. Ida Fuller's act was the gem of the performance. Chas. Fadden's large audience and satisfactory performance. Sewing the Wind 1; fair business only. A strong co. and a fine performance. George Sears, Thomas Whiffen, Marshall Stedman, and Maud Edna Hall did excellent work in the 2-10s announced by them. Santanelli 8, 4, return engagement; 8 Bells 5; Stetson's U. T. C. 6.

**OTTUMWA.**—GRAND OPERA HOUSE (S. B. Patterson, manager): Beach and Bowers's Minstrels to good business Nov. 24. Van Bibber, dramatic reader and monologue artist, assisted by Corinne La Vau in shirt and serpentine dances to fair business 25. Sewing the Wind to fair business 30; good co. Byrnes Brothers in the new 8 Bells 1; business fair. Rob Roy Opera co. 4. **ITM:** J. Frank Jersey, of the Wood-Jersey Dramatic co., is recovering from a severe illness.

**KEOKUK.**—OVERA HOUSE (D. L. Hughes, manager): Santanelli in hypnotic exhibitions Nov. 20, 1 to poor business. The performance gave excellent satisfaction. 8 Bells 2, excellent business. Murray and Mack 4 in Pinner's Courtship played to the capacity of the house. Stetson's Double U. T. C. co. 8. Schilling's Minstrels at popular prices 10, 11. Hogan's Trans-Oceanic 21. **ITM:** The local lodge of Elks held a social session night at 4 at which Murray and Mack and members of their co. were pleasantly entertained.

**WATERLOO.**—BROWN'S OPERA HOUSE (C. F. Brown, manager): Walker Whitelie in Othello Nov. 25; very large house; support very good. Gus Heege in A Yankee Yentleman 2; Saved from the Sea 8.

**BOONE.**—PERRY'S OPERA HOUSE (Ben B. Wiley, manager): Beach and B











infection to small houses 20, 1. John Griffith in Faust 5; Edison's Vitaphone and Comedy co. 9-11.—ITEM: W. T. Andrus has been placed in charge of press work for Grand.

**MANHATTAN**—MEMORIAL OPERA HOUSE (R. R. Eddy, manager): Salter and Martin's Uncle Tom's Cabin on Nov. 25 drew two large audiences; good co. Gus Williams 25 played a good house. Dr. Hill 1 to good business; splendid performance. Celia Ellis sang a number of deserved encores. 8 Bells 16; Bowers Girl 19; Other Man's Wife 23.

**PIQUA**—OPERA HOUSE (C. C. Sank, manager): Billy Van's Minstrels Nov. 24, 25 to fair business. Hal Reid's Human Hearts 27 to large and fashionable audience; performance good.

**URICHVILLE**—CITY OPERA HOUSE (Elvin D. Van O-train, manager): Jolly Pathfinder to packed house Nov. 23; co. good. Gus Williams in One of the Finest 23.

**CANAL COVER**—BIG 4 OPERA HOUSE (Belter and Cox, managers): Gus Williams gave a fine performance to a large house Nov. 25. Green Goods Man 30; fair house. Salter and Martin's U. T. C. 3; Other People's Money 12; The Actor's Holiday 19; Murray and Murphy 24.

**SYCAMORE**—KLAR'S OPERA HOUSE (C. D. Stevens, manager): A fine audience greeted Hennessy Leroy in Other People's Money Nov. 29. 1. Co. first-class.

**SHELBY**—BROADWAY OPERA HOUSE (McComb and Becker, managers): Eliza R. Spencer in Romeo and Juliet Nov. 25; advanced prices to a good house. Performance splendid.

**SABINA**—OPERA HOUSE (J. C. Burnett, manager): House dark Nov. 20.

**LIMA**—FAUST OPERA HOUSE (W. A. Livermore, manager): The Cotton Spinner drew a fair house Nov. 25; medium performance. My Dad the Devil delighted a small but appreciative audience 24. Mark M. Ophry played a good house 28. South Before the War 1; Bancroft the magician 4; All a Mistake 7; Trilby 9; Lost Paradise 14; 8 Bells 15.

**KENTON**—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager and proprietor): South Before the War Nov. 25 to crowded house. Co. good; general satisfaction. Frederick Bancroft 5.

**HAMILTON**—GLOBE OPERA HOUSE (Conner and Smith, managers): Book's Player to fair house Nov. 25-26.

**ALLIANCE**—OPERA HOUSE (F. W. Gasbill, manager): The New York Theatre co. in repertoire closed Nov. 25 to a fair week's business. Kennedy, messenger, 20 2 to light business. Salter and Martin's U. T. C. 3; J. Harrison Wolfe 10-13.

**MARIETTA**—AUDITORIUM (M. G. Seipel, manager): Sam Young Melville Co. week of 7. Hennessy Leroy in Other People's Money 25.

**GALLIPOLIS**—ARIEL OPERA HOUSE (C. C. Clark, manager): H. Limes and Wolford co. in repertoire Nov. 25 to good business. Co. carries its own scenery.—ITEM: The Elks open their social season with a card and dancing party 1. The affair will be under the direction of C. W. A. Needham.

**ZANESVILLE**—OPERA HOUSE (R. D. Schultz, manager): The Great Train Robbery 2; business large. Thomas Keene 8; Gilmore's Band 15.

**LOGAN**—RAMP OPERA HOUSE (Fred A. Koppe, manager): The Joker 1 to the best placed audience of the season. House dark 14-26.

**DEFIANCE**—CITIZEN'S OPERA HOUSE (C. H. Pion, manager): All a Mistake 3; Gilmore's Band 11; matinee; The Burglar 12; South Before the War 16; Clair Comedy 18, 19.

**WAPAKONETA**—TIMMERMAN'S OPERA HOUSE (C. W. Timmerman, manager): House dark Nov. 24-25; My Dad the Devil 3.

**CIRCLEVILLE**—GRAND OPERA HOUSE (Steve J. Henry, manager): De Leon's Comedians opened Nov. 20 to S. R. O. for a week in repertoire at popular prices.

## OREGON.

**PAKER CITY**—RUST'S OPERA HOUSE (Phil V. Mcbarrall, manager): Stereopticon lecture, "Two Hours in Russia," for benefit of public library Nov. 18.

## PENNSYLVANIA.

**MAHANOY CITY**—GRAND OPERA HOUSE (J. J. Quirk, manager): M. B. Curtis in Sam'l of Posen drew good business Thanksgiving Day, matinee and night, and gave satisfactory performance. John E. Henshaw in The Nabobs attracted only a fair house 27, but gave an excellent performance. Clar Lavie deserves mention for her splendid singing. She won the lion's share of applause in the vocal work of the co. A Texas Steer drew a fair house 30 but the character of the play did not please the audience, although the co. took their parts well. A Trip to Chinatown to a fair house 2, but the performance was miserable.—HARRISBURG'S THEATRE (John Herker, Jr., manager): Charles Leder in Hilarity drew a good house 20 and seemed to please Margaret Fuller 4.—ITEM: T. J. Madden, of Madden and Lowry, dance artists of Shenandoah, has quit the stage and has become an instructor in a Shenandoah gymnasium. Will S. Ring's Three Leaves of Shamrock co. is stranded at Easton.—M. W. Randall, manager of The Nabobs, stated that the Grand Opera House was a "perfect gem" and he would like to carry it right with him. Will Mandeville as May-rick Brander in A Texas Steer had his wife about him at the Grand Opera House 20. At the close of the last act the drop curtain refused to lower. The actors repeated their lines several times with the hope the curtain would work. Mandeville then grasped the situation and said, "Come, boys, the play is over, let's have a drink," and thus they made their exit in good taste. George H. Markley, one of the leaders of the Academy of Music, Pottsville, was run down by a bicycle girl at Harrisburg and had one of his legs broken.—The Abbey Gaiety Opera co. have disbanded. They played in hard luck since starting out from Sound Brook several weeks ago. Henry Meyers, advance agent for M. B. Curtis, who was arrested at Harrisburg on a charge of embezzling \$15 of the money was acquitted. It was proven that M. B. Curtis and Mark Davis were present when the \$15 was paid to Meyers out of the box receipts at the Mahanoy City performance. R. W. Schwartzinger.

**BETHLEHEM**—OPERA HOUSE (L. F. Walters, manager): Corse Payton Nov. 25-26 to the biggest week's business ever done here by a repertoire co. the receipts setting close on to \$120. The co. deserves it. The Germans in The Gilhoobys Abroad 1 to fair business; attraction satisfactory. Breezy Time 4; Kitty Rhodes 14-19; Our Flat 25; Faust (Meyerson) 31; 13a Pu for Jan. 5.—ITEM: The marriage of W. V. Park, the bustling advance representative of the Corse Payton co., and Maude Foster, a belle of Binghamton, N. Y., is announced.—William E. Corbett has taken the place of Charles Mortimer in Corse Payton's repertoire co.—Marie Wilson fills important roles in the Germans' attraction, vice Fannie Sinitz, who severed her connection with the co. at Reading, recently, on account of ill health.—John H. Morgan, for many years treasurer of the 10-10 House under Manager Walters, has resigned.—Will Ring, supported by an able co., including Lily Reine, Carrie Nelson, Maude Morrison, H. L. Reine, Frank Meyers, John D. Gorman, W. L. Bourgeois and Wallace McCleary, came to the Bijou 26 for a performance of Sweet Leaves of Shamrock. It is alleged that the co. had been booked by Miles and Mack, who but a week or so before had given up the management of the Bijou but who had not advised the co. of such action until it was too late for the latter to change the plans already made. In spite of so advertising other than that done on the day of their appearance, a good number attended, and a satisfactory performance given. Sweet Leaves of Shamrock is an Irish melodrama possessing more than ordinary merit, and should be a winner if properly handled.

**WILKESBARRE**—GRAND OPERA HOUSE (M. H. Burghard, manager): Jim the Penman to a large and well pleased house Nov. 25. A Raggye Check to a fair house 27. Hoyt's A Texas Steer 20 to good business. De Wolf Hopper in El Capitán drew a large and well pleased house.—MUSIC HALL (N. C. Brooks, manager): Sam T. Jack's Crook 30-3 opened to good business.

**ALLENTOWN**—ACADEMY OF MUSIC (H. E. Worman, manager): Walter's Comedy co. closed a week's engagement Nov. 25. The repertoire consisted of Lost Paradise, Prince of Lira, Legal Document, Lady of Lyons, The Veteran, The Flag Flag, From Sire to Son, Driven From Home, Hoo ler Melvins, Fogg's Ferry, and Inside Track. Five matinees and six evening performances were given to large audiences; co. good and plays acceptably presented. The Dutch Yankee, under the auspices of the local G. A. R. Post, gave excellent satisfaction to a good audience 1.—ITEM: Manager Wood, of the White Comedy co., says that several of the dramas in their repertoire are suggested by special arrangement with the owners. Corse

Payton and co. attended The Lady of Lyons matinee 24.—Charles M. Vetter, leading man of Corse Payton's co., resigned from the co. at Bethlehem 27, and will join a stock co. at Pittsburgh. Will D. Corbett will fill the position left vacant by the resignation.

**PITTSBURGH**—MUSIC HALL (C. C. King, manager): A Texas Steer Nov. 27, with Will Mandeville as Maverick Brander, to one of the largest and best placed audiences of the season. The characters were all in good hands but Stella Kinney deserves special mention for her good work as Bessy Brander. The Road to Wealth 3.

**SCRANTON**—THE PROTHINGHAM (Wagner and Reis, managers): Hoyt's A Texas Steer Nov. 25 to a large business, giving a fine performance. The Fatal Card 27, 28, with matinee, all to fair business. Co. good. Margaret Fuller in Princess of Bagdad 1 to fair business, pleasing all.—ACADEMY OF MUSIC (M. H. Burghard, manager): Corse Payton 25, matinee and evening, to large houses. Performance well liked. D. A. Bonta's co. in Jim the Penman 27 to large business. Co. good. Charles E. Blaney's A Raggye Check 29 to large and well pleased audience. The Sages 30, 1 to large and highly pleased audiences.—DAVID THEATRE (George E. Davis, manager): Willett and Thorne Comedy co. 28 all to good business; performance good. A Baby's Red Stocking 30-3 to fair business. Co. fair.

**SEAFER FALLS**—SIXTH AVENUE THEATRE (Charles Medley, manager): The Fast Mail Nov. 25, large audience; performance excellent. The Sporting Craze 27; good performance. Tony Farrell 1; fair audience; good satisfaction. A Green Goods Man 4; The Ensign 7; Keller 15; A Raggye Check 17; In Old Maine 18; Dan Sully 19.

**LANCASTER**—FULTON OPERA HOUSE (B. and C. A. V.cker, managers): The City Sports drew a light house Nov. 27. Jim the Penman did fair business, matinee and evening. 25 John W. Isham's Oriental America gave a delightful surprise 30. 1. The first night the house was light, but the second night drew a large and very enthusiastic audience. The co. contains excellent musical talent. The City Sports opened a return engagement of four nights to light house 2. Walter's Comedy co. 7-10.

**DANVILLE**—OPERA HOUSE (F. C. Angle, manager): Miss Philadelphia 2; Red Stocking co. 12; American Cousin 19; Mr. Fadden's Reception 25; The Yellow Kid 26; Boston Symphony Orchestra 28.

**WAYNESBURG**—OPERA HOUSE (Cooke and Munnell, managers): Ryan and Kelly co. opened a week's engagement Nov. 30 to a well pleased house; excellent co.

**PHILIPSBURG**—PINEBROOK OPERA HOUSE (J. T. Boalich, manager): The Road to Wealth Nov. 25; fair satisfaction to fair business. Raggye Check 3 was well received by a good audience; Louis Martinetti making a hit. Miss Philadelphia 4; O'Brad's Election 18; The World 25; San Francisco Matinee 25, Fast Mail 31.—ITEM: Miss Philadelphia is creating a great deal of favorable comment and will do at least \$500.

**CARBONDALE**—GRAND OPERA HOUSE (Dan P. Byrne, manager): Back Pat's Troubadours gave two productions Nov. 25 to the cap city of the house. Finest production seen in years. M. B. Curtis in Sam'l of Posen 25; very poor performance; fair business. Arabian Nights by local talent 1; good production; fair business. Road to Wealth 4; Trans-Oceanics 7.

**BRADFORD**—WAGNER OPERA HOUSE (Wagner and Reis, managers): Morrison's Faust Nov. 25; attracted two large audiences. White Crook 1; fair house; poor co. Tim Murphy 3; Tony Farrell 10; Limited Mail 12.

**EAST STROUBSBURG**—ACADEMY OF MUSIC (J. H. Shatwell, manager): Hoyt's A Trip to Chinatown with Laura Bigger and Bert Haverly in the cast Nov. 25, owing to bad weather was greeted by only a fair house; poor performance. The Morriss, hypnotists, 2; Great Southern Minstrels 17.

**ROCHESTER**—OPERA HOUSE (C. A. Vandervelde, manager): The Pay Train Nov. 25 to a large audience. Captain's Wa e booked for 27 failed to appear. Money to Burn 28; small audience; performance poor. Tony Farrell 30; poor business; performance excellent. Barnes' Players 3-5; One of the Finest 8.—ITEM: B. A. Meyers, manager of Tony Farrell, will sever his connection with that co. Dec. 22.—E. J. Hassan, of One of the Finest, accompanied by his wife, was here 20.

**BELLEFRONTE**—GARMAN'S OPERA HOUSE (Al Garmann, manager): Road to Wealth co. gave a good performance to only a fair house.

**YORK**—OPERA HOUSE (S. C. Pests, manager): York County Teachers' Institute Nov. 25-27 drew full houses. The attractions were George W. Baker's lecture "The Old Man and the New Woman," Mozart Symphony Club, Frank R. Robinson's lecture on "Japan," Ollie Verbet Concert co., and Lee B. and Ella M. de-Cake, humorous. McAuliffe and Greene in repertoire opened 20 a week's engagement at popular prices; opening attraction, The Westerner, drew big.—ITEM: Frank Young, in the front of the house for McAuliffe and Greene, was formerly head usher in the local house. Both he and Mrs. Young (Winifred Green) are the guests here of relatives.

**PUNKSUTAWNEY**—MARSHING STREET OPERA HOUSE (J. Charles Fish, manager): Sporting Craze Nov. 25 to big business; performance first-class. Ion Carroll's Players 25-26 to fair business. Specialists of the Bryant Children and Viola Bryant were very good. Sam Jones, lecture, 18; O'Brad's Election 19.

**SHEFFIELD**—NEW I. O. O. F. OPERA HOUSE (W. G. Le Roy, manager): This house was opened Nov. 21 by Morrison's Faust co. to packed house; co. first-class; pleased audience.

**NANTICOKE**—BROADWAY OPERA HOUSE (James Kleckner, manager): The Fair Sex co. billed for Nov. 25 was canceled. Charles A. Loder 4.

**NORRISTOWN**—GRAND OPERA HOUSE (John E. Murphy, manager): Himmelstein's Ideals Nov. 25 to well pleased audiences; business good. Fitz and Webster in A Breezy Time 5.

**JEANETTE**—OPERA HOUSE (John M. Kessel, manager): G. Stuart Brodick and co. of very poor amateurs presented Jane under the title of Miss Chick Up-to-Date Nov. 25. The singing of Ethel between acts was first-class; rest of the co. very poor. Mascot-Up-to-Date 28; fair house and fair performance. A Trip to the City 5.

**CONNELLSVILLE**—NEW MYERS OPERA HOUSE (Charles R. Jones, manager): The Shannab-Cummings Jones Concert co. Nov. 25 to S. R. O.; audience well pleased. Gilbert Comic Opera co. in The Mascot 27 gave a fair performance to a crowded house; chorus very weak. Lincoln J. Carter's Fast Mail 2.—ITEM: The new tin plate mill and lock works are working full time which will help attractions considerably.

**POTTSVILLE**—ACADEMY OF MUSIC (Markley and co., lessees; Ben J. Lander, resident manager): Henshaw and Ben Brock Nov. 25; small but appreciative audience. Agnes Wallace Villa 26; good business. Charles A. Loder 28 deserved better patronage; good performance. Walter's Comedy co. 30 opened for one week to good business; largest in history of house; entire satisfaction.

**ASHLAND**—GRAND NEW OPERA HOUSE (Frank H. White, manager): Agnes Wallace Villa in The World Against Her Nov. 25 gave a good performance to good business. A number of entertaining specialties are introduced. Charles Loder in Hilarity played to a large and pleased audience 28.

**OTTISTOWN**—GRAND OPERA HOUSE (George R. Harrison, manager): House dark Nov. 20 5.

**FREELAND**—GRAND OPERA HOUSE (John J. Welch, manager): Fitz and Webster in A Breezy Time Nov. 27 was greeted by a good audience. Charles A. Loder in Hilarity 1 to largest house of season. Road to Wealth 3.—ITEM: John S. Egan, musical director for Hilarity, was left here by the co.

**OH. CITY**—OPERA HOUSE (C. M. Louisa, manager): Harrison J. Wolfe in repertoire Nov. 25 to light house and fair business. E. C. Lawrence 15; Dan Sully 16.—ITEM: Miss Allen, of the H. J. Wolfe co., was the recipient of many social attentions while here.—The Great Diamond Robbery booked for 30 failed to appear. The B. P. O. E. of this city are preparing for a charitable performance during the holidays.

**ALTOONA**—ELEVANTA AVENUE OPERA HOUSE (Mishler and Myers, managers): Road to Wealth Nov. 25 to fair business. Ermine 27; 28; fine performance to large and fashionable audiences. Great Diamond Robbery 26; 1; good satisfaction to light business. Oriental America 2, 3 to large and enthusiastic house.

**JOHNSTOWN**—OPERA HOUSE (James G. Ellis, manager): June Agnost, surrounded by a capable co. in repertoire Nov. 25-26 to large houses and general satisfaction at popular prices.—JAMES G. ELLIS (Mishler and Myers, managers): Dr. Hill delighted a large house 17, singing matinee and evening and an excellent performance was given, followed by The Road to Wealth 27 to small business; performance hardly up to the standard. James W. Rangan, an old John

stown boy, won marked distinction 28 when he appeared as the s in The Belle of Shandon. The audience was not very large but was enthusiastic and proud of the young actor. Mr. Rangan's voice is certain to win him a place in the front rank of Irish singing comedians. One of the largest and strongest co. seen in this city for some time presented The Great Diamond Robbery 2. The acting of Selene Johnson as Mrs. Belford was refreshing in its naturalness. A good-sized audience gave evidence of being highly gratified. Miss Philadelphia 19; Gus Williams 13; local 15.

**NEW CASTLE**—OPERA HOUSE (Wagner and Reis, managers): A Temperance Town was acceptably presented by a very capable and well balanced co. headed by George Richards and Eugene Canfield Nov. 20. Tony Farrell in Garry Owen to light business 2. Tim Murphy 13.—ITEM: L. DuClos, business manager of The Ensign co., was booming that production here 27, 28. T. E. paper is good. The route of the Ensign co. has been changed from the Southern States to the North.

**SHAMOKIN**—G. A. R. OPERA HOUSE (J. F. Oster, manager): W. B. Wood's Woodstock Nov. 25, afternoon and evening, to large and delighted audiences. The Germans in The Gilhoobys Abroad 25, satisfactory performance to half filled house. A Texas Steer played a large audience 2; A. A. Farland Concert co. 3 to fair business.

**BUTLER**—PARK THEATRE (George M. Buckhalter, manager): The Sporting Craze Nov. 25 greatly pleased a packed house. George H. Adams as Duckey distinguished himself in acrobatic stunts. William Cartwright as John Reuben was very funny, and pleased all as did the entire co. Harrison J. Wolfe 30 2 in David Garrick, The Corsican Brothers, and Hamlet, did not draw as large houses as they should; performance excellent. Mr. Wolfe is a talented actor and has a very strong co. Hilarity School, local 4; The Z. Chrich Cinematoscope co. 25; One of the Finest 9; Fast Mail 11; Raggye Check 14; Keller 16; Boston Ladies' Symphony Orchestra 19. The Sp. opera 21 27.

**WILLIAMSPORT**—LYCOMING OPERA HOUSE (Wagner and Reis, managers): The Germans in The Gilhoobys Abroad Nov. 25 to a good-sized and much pleased audience; special is good. Morrison's Faust 26 to a fair and very enthusiastic audience; co. and scenic effects excellent. A Raggye Check 30 to a large and appreciative audience; specialties very good. A Texas Steer 1 to a good and pleased audience; co. good. Margaret Fuller in Princess Bagdad 2 to a fair and sized audience. Miss Fuller was well received. Miss Philadelphia 1.

**LANSDOWN**—OPERA HOUSE (John B. Brilla, manager): May Prindle co. finished fair business Nov. 21; clever co. Charles Loder 24; good performance; light business. Coon Hollow 27; good business; excellent performance. Charles Loder, return date, 2; Rice and Lowery 11, 12, Little's World 16.

**TARENTUM**—ALABAMA THEATRE (C. W. Park, manager): House dark Nov. 24 3. Gilbert Opera co. in Mascot Up to Date 4. Gus Williams in One of the Finest 7; Lincoln J. Carter's Fast Mail 10; Powell 16; Dan Sully in O'Brien the Contractor 18.

**SHENANDOAH**—THEATRE (P. J. Ferguson, manager): Fitz and Webster's A Breezy Time Nov. 25 to good business and delighted audience. Miss Philadelphia 3 to capacity of house at advanced prices. A Texas Steer 4.

**BROWNVILLE**—THREE TOWNS THEATRE (L. C. R. hie, manager): Tony Farrell in Garry Owen to good business Nov. 27. June Agnost, supported by Joseph D. Clifton gave good performance to fair business 20; house dark week of 7.

**UNIONTOWN**—GRAND OPERA HOUSE (Benson and Hirsch, managers): Lincoln J. Carter's Fast Mail 3 to fair house. Raggye Check 11; Keller 12; Trip to Chinatown 21.

**HARRISBURG**—GRAND OPERA HOUSE (Markley and Co., managers): Kittle Rhodes to excellent business Nov. 25 26; supporting co. good and gave satisfaction. Jim the Penman 30 to a fairly good house and well pleased audience; good all round co.

**GREENSBURG**—KRAEGG'S THEATRE (R. G. Curran, manager): L. J. Carter's Fast Mail 5; Blaney's Raggye Check 9.

**MERCER**—ONE'S OPERA HOUSE (J. L. McFate, manager): Gilbert Opera co. pleased a large audience 2.

**BERWICK**—P. O. S. OF A. OPERA HOUSE (R. F. K. tchen, manager): Agnes Wallace Villa Nov. 27 to the best house of season; co. and performance gave good satisfaction.

**UNION CITY**—COOPER OPERA HOUSE (Thomas Cooper, manager): White Crook Nov. 25; topheavy house; fair performance. Tennessee Jubilee Singers 3.

**MEADVILLE**—ACADEMY OF MUSIC (E. A. Hempstead, manager): House dark Nov. 29 3. Edison's Vitaphone 4; The Ensign 8.

**COLUMBIA**—OPERA HOUSE (James A. Allison, manager): McFadden's Reception 3; business and satisfaction good.

**NAUCH CHUNK**—OPERA HOUSE (R. W. A. Heberling, manager): Kittle Rhodes's co. week of 7.

**SHARON**—CARVER OPERA HOUSE (P. F. Davis, manager): White Crook Nov. 25; small but well pleased male audience. Sporting Craze booked for 25 failed to appear; Tony Farrell in Garry Owen 2.

**LEBANON**—FISHER OPERA HOUSE (George H. Spang, manager): Two Jacks Nov. 25 failed to appear, having strayed. Miss Philadelphia 1 to the largest house; new rous encor; Madge Tucker co. 7-12.

**FRANKLIN**—OPERA HOUSE (James F. Keen, manager): The Spoo-er co. Nov. 20 and week to excellent business. Rajah 8; The Ensign 11; Tim Murphy 14; For Her Sake 16; James Young 24; Gilbert Opera co. 26.

**MONTGOMERY**—NEW OPERA HOUSE (Thomas E. Gray, manager): Canad an Juvenile Singers 10; Annie Lichtenhauer in grand concert 17.

**CURWENSVILLE**—ACADEMY OF MUSIC (R. H. Broad, manager): A Breezy Time Nov. 21 to fair house; first class performance. Gilbert Opera co. 11; Trip to the City 21.—ITEM: The management of this house will be under the supervision of A. P. Way after Dec. 1.

**MT. PLEASANT**—GRAND OPERA HOUSE (J. B. Goldsmith, manager): Fast Mail 4; Sporting Craze 7; Arion Lady Q. uette 8; The World Against Her 11.

**WEST CHESTER**—AMERICAN BUILDING (Davis Bennett, manager): Shorty Agnes 8.—ITEM: A. J. Palmer, manager: Hogan's Alley 11.

**REYNOLDSVILLE**—REYNOLDS'S OPERA HOUSE (G. Reynolds, manager): House dark 29 3. Abbey's U. T. C. co. 19.

**TITUSVILLE**—OPERA HOUSE (John Gahan, manager): The Widow (local talent opera) Nov. 25 2 to full houses. Cleveland Minstrels 5.

**LEWISTOWN**—TEMPLE OPERA HOUSE (W. C. Dwyer, manager): House dark 7-11. Sporting Craze 12.

**WELLSBORO**—BACHE AUDITORIUM (Dart and Dart, managers): Powell, magician, Nov. 25; good house and very interesting entertainment. Miss Philadelphia 5.

**LEWISBURG**—NEW OPERA HOUSE (W. W. Wolfe, manager): Alfred A. Farland Concert co. 4.

**EASTON**—ABLE OPERA HOUSE (Dr. W. K. Detwiler, manager): Fanny Rice in At the French Sail 7.

**CORRY**—WEEKS'S THEATRE (A. E. W. eke, manager): The White Crook Nov. 27 to a topheavy house; pleasing performance. Tennessee Jubilee Singers, for benefit of Emmanuel Church Choir 2; fair business. The Diamond Breaker booked for 3 canceled. Rajah 8; Dan Sully 14.

**CHESTER**—GRAND OPERA HOUSE (Thomas Hartravels, manager): Minnie Madden Fice in The Right to Happiness to a large and well-placed house Nov. 26. Miss Philadelphia to good business 28. An American Princess 8; Chaucery Olcott 7.

**M'KEEPSBORO**—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Tony Farrell in Garry Owen to good business Nov. 26. Kellogg Concert co. under the auspices of the V. M. C. A. played a packed house 30. A. W. Palmer's The Great Diamond Robbery to fashionable audience 3.

**HAZLETON**—GRAND OPERA HOUSE (G. W. Hammerley, manager): Henshaw and Ben Brock in The New Nabobs Nov. 26 and M. B. Curtis in Sam'l of Posen 27, both to fair business. Fitz and Webster's A Breezy Time 20 to light business. A Trip to Chinatown 1; poor house; very good performance.—

**ERIE**—PARK OPERA HOUSE (Wagner and Reis, lessees): E. F. Rahn's production, The White Crook to fair business Nov. 26. Wilbur Opera co. opened a week's engagement 20 to crowded houses. The Ensign 9; Tim Murphy 10.

**TOWANDA**—HALL'S OPERA HOUSE (C. T. Kirby, manager): Prince of Bagdad Nov. 28; fair audience. Limited Mail 9.

**CLEARFIELD**—OPERA HOUSE (T. E. Clarke, manager): Raggye Check 3 to a large and fashionable

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audience. The special is the finest seen here this season. Gilbert Opera co. 8; Trip to Chinatown 14.

**MILTON**—GRAND OPERA HOUSE (Griffith and Co., managers): The Road to Wealth 2 to a small but well pleased audience. House dark 7-13.

**MT. CARMEL**—G. A. R. OPERA HOUSE (Joe Gould, manager): The Germans in The Gilhoobys Abroad to rather poor business Nov. 30. A Breezy Time 2 did a fair business and was well received.

**CAMBRIDGEBORO**—SAVILE OPERA HOUSE (H. B. Wilber, manager): House dark week ending 3.

**READING**—ACADEMY OF MUSIC (John S. Mishler, manager): Miss Philadelphia attracted a large audience Nov. 30 Jim the Penman 2, 3.—GRAND OPERA HOUSE (George M. Miller, manager): May Smith Robbins in Little Trizie gave good performance to large houses 30 2.—GILBERT'S AUDITORIUM (Charles Gilder, manager): Olympia Burlesque co. gave good performance to large houses 30 2.

## RHODE ISLAND.

**NEWPORT**—OPERA HOUSE (T. F. Martin, manager): The Savie Kirwin Opera co. closed a week of fair business Nov. 28. The last performance, The Queen's Lace Handkerchief, was admirably done. Miss Kirwin, Messrs. Ferguson, Flint, Renwick, and Lodge figured prominently. The costumes were extremely pretty. The Heart of Chicago to a topheavy house 3. Scenic effects were a strong feature. Rice's Repertoire co. 14 31: Mr. Barnes of New York 31; McGuire's Invention 30; The Pulse of New York 31.—ITEM: Proprietor Wilbur, of the Wilbur Kirwin Opera co., made a flying visit here during his co.'s engagement.

**RIVINGTON**—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Emma Bell in Clemencea Case gave good satisfaction to good houses Nov. 25. Hawthorn's Hibernica to fair business 28; good co. Briggs's Comedy co. in repertoire week of 30.

**WESTERLY**—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): The Heart of Chicago played a medium house 2. The Germans 14.

**PAWTUCKET**—OPERA HOUSE (Abie Spitz, manager): Iola Pomeroy co. Nov. 30 5 to moderate business. Miss Pomeroy appeared to good advantage as Pert in The Girl Detective. Some very good specialties were introduced between the curtains. J. W. Lohm's Octocoon in concert 6; Over the Garden Wall 7-9; Hanford in The Shamrock 10 12.—ITEM: Fred Miller, formerly advertising agent with the Walter L. Main Circus, will serve this house hereafter in the same capacity.

**WOONSOCKET**—OPERA HOUSE (George C. Sweet, manager): Iola's Octocoon Nov. 21, matinee and evening; fair houses. Girl Wanted 1; small house.

## SOUTH CAROLINA.

**COLUMBIA**—OPERA HOUSE (Eugene Cruser, manager): Hilarity's Wonders Nov. 25, 27 to large houses. Charles A. Gardner and co. in Fatherland 20 to a small but highly entertained audience.

**ORANGEBURG**—ACADEMY OF MUSIC (R. H. Jennings, manager): Hilarity's Wonder and Gift Show Nov. 26 to topheavy house; and to small house on account of rain. White Crook 17.—ITEM: Jane Coombe's co. 5 canceled.

## SOUTH DAKOTA.

**SIOUX FALLS**—GRAND OPERA HOUSE (S. M. Beal, manager): House dark N. W. 30 5.—ITEM: The Paul T. Wilber Stock co. 4, which have been rehearsing here, open their season of repertoire 7-13. Mr. Wilber has an excellent co.



see, and Marie Stuart, night, to fair business; performance very unsatisfactory, while supporting cast could have been greatly improved. Receptions: 20; The American Girl; 11; Devil's Auction; 4; Lewis Morris; 8; Barlow Brothers' Minstrels; 7; The Ensign; 11; Rosalind Morison; 12.

**CLARKSVILLE.**—THE LIVING'S OPERA HOUSE (R. M. Weaver, manager): William L. Roberts' co. in Faust to S. R. O. Nov. 24; performance the best ever seen here; co. enthusiastically received. William L. Roberts as Mephisto deserves special mention.

**PALESTINE.**—TEMPLE OPERA HOUSE (Dilley and Swift, managers): Barlow Brothers' Minstrels Nov. 25 to only fair business. A good minstrel co., some of the voices and specialties being excellent; everyone well pleased.

**TEXARKANA.**—GRIO'S OPERA HOUSE (Harry Ehrlich, manager): Freda Ward, booked for Nov. 20, canceled.

**GAINESVILLE.**—THE GALLIA (Paul Gallia, manager): Frank Jones co. in the Yankee Drummer Nov. 25 to fair audiences.

**GREENVILLE.**—KING OPERA HOUSE (J. O. Torgerson, manager): Frederick Ward as King Lear Nov. 25 to S. R. O.

**EL PASO.**—MYAN'S OPERA HOUSE (J. Godwin Mitchell, manager): House dark week ending Nov. 25.

**NAVASOTA.**—COLUMBIA OPERA HOUSE (M. Cabert, manager): House dark week ending Nov. 25. Barlow Brothers' Minstrels.

**MARSHALL.**—OPERA HOUSE (Johnson Brothers, managers): Barlow Brothers' Minstrels to good business Nov. 25; Louis James in Spartacus to good business 17.

**DUNSMON.**—OPERA HOUSE (Milton L. Epstein, manager): Devil's Auction.

**PARIS.**—PETERSON THEATRE (Sol Davis, manager): Frederick Ward Nov. 25 to large and fashionable audience, performance excellent. Charles H. Yale's Devil's Auction to a too-heavy house; Rhea 2.

**HILLSBORO.**—LEVY OPERA HOUSE (Shields and Mondahl, managers): Uncle Josh Sprucey Nov. 25 to a large and delighted audience. Louis James and his excellent co. in Spartacus 25 to a large and well-pleased audience.

**AUSTIN.**—HAMCOCK OPERA HOUSE (Rigby and Walker, managers): Schwartz-Ball stock co. Nov. 25-27 with matinee daily to poor business. Rhea matinee and night 24 to poor business. R. E. Graham in the American Girl, matinee and night 13; poor business but excellent performance. Barlow Brothers' Minstrels 20; The Scotchman 1; Faust 2.

**BELTON.**—GRAND OPERA HOUSE (S. J. Embury, manager): Louis James in Spartacus, the Gladiator, Nov. 25 to a large and fashionable audience; performance excellent. Frank Jones in the Yankee Drummer 15.

**CORSICANA.**—MERCHANT'S OPERA HOUSE (L. C. Revere, manager): Louis James in his new comedy, My Lord and some Ladies at matinee Nov. 25 to large and well-pleased audience. At night Spartacus was presented. American Girl 2.

**VICTORIA.**—HARRISCHILD'S OPERA HOUSE (Harrischild Brothers, managers): House dark week ending Nov. 25; Pake 2.

**SEBASTIAN.**—KLEIN'S OPERA HOUSE (H. Friedlander, manager): House dark Nov. 25-26.

**HOUSTON.**—SWANNY AND COOK'S OPERA HOUSE (Henry Groves, manager): E. J. Burgham, manager: Bob Graham with an excellent co. drew large houses Nov. 25; everybody much pleased. Barlow Brothers' Minstrels 27 to only fair business. Louis James in Faust 1; Rhea 2.

**YOUNG.**—FRONT STREET THEATRE (Baby and Mordahl, managers): House dark.

#### UTAH.

**SALT LAKE CITY.**—SALT LAKE THEATRE (C. S. Burton, manager): A local amateur co. presented The Pirates of Penzance Nov. 25, 27 and matinee 28; receipts, \$1,000. Lennie Savage, a young woman with a phenomenal soprano voice, made a great hit. H. S. Goldard as the pirate king was several times recalled.

**GRAND OPERA HOUSE (J. E. Rogers, manager):** E. M. Boyle's new play, One Fine One Equals Three was kept on 25 and matinee 26 to good business. The play is a success.—**ITRANS:** Adele Balgunde left for San Francisco 25 to join the stock co. at the Alcazar.

**E. M. Boyle and Selma Foster went East 25 to arrange for the production of their new play.**

**GODDARD.**—GRAND OPERA HOUSE (Joseph Clark, manager): Alabama Nov. 25; Della Fox in The Little Tramp 5.

#### VERMONT.

**BENNINGTON.**—OPERA HOUSE (T. M. Fifiay, manager): Wang 7.

**BRATTLEBORO.**—AUDITORIUM (G. E. Fox, manager): A capable co. presented Mr. Barnes of New York 1; fair business.

**BURLINGTON.**—HOWARD OPERA HOUSE (W. E. Walker, manager): House opened week of 1 to S. R. O. This is the best popular-price repertoire co. ever seen here. Wang 12; Spies of Life 15.

**MONTPELIER.**—BLANCHARD OPERA HOUSE (G. S. Blanchard, manager): In Old Kentucky to large and well-pleased audience 1. Spider and Fly 2; Robert Mordahl 2.

**WELLS FALLS.**—OPERA HOUSE (J. H. Bakley, manager): In Old Kentucky 2.

#### VIRGINIA.

**RICHMOND.**—ACADEMY OF MUSIC (Thomas G. Leath, house and manager): A White Cock Nov. 25 was the most successful, vulgar and least production seen here for many weeks. The public had been induced to turn out in great numbers by specious advance notice, and the reception they gave the co. was decidedly warm. Fred Bryan did tremendous business in Fergies 25, 27, playing two matinees as well as nights. Minnie Madden Fiske, in her new play, The Right to Happiness, appeared 25. The performance was superb in every detail and made a great impression. Handew and Ten Brock in The Nabobs, revised and rewritten, appeared 1, 2 to good business. The place is bright and very pleasant, and went with a laugh from start to finish. Private Secretary 4, 5; Mid-night Bell 7, 8.—**ITRANS:** A minstrel co. will be put on the road from the 9-10 about the middle of December, backed by local capital. Lew Landell and the Reiford Brothers in the co.—**Manager Leath has acquired a half interest in Our Flat with Thomas Riley, and the co. will start from New York shortly.—The Oscar Simon Comedy co., under Mr. Leath's direction, opened their season at Newport, N. H. last week. This makes the fourth road attraction under Mr. Leath's direction.**

**ALEXANDRIA.**—NEW OPERA HOUSE (Roy D. Hamer, manager): Jennie Caled co. in An American Princess Nov. 25. The Diamond Robbery 27, and A Daughter of Ireland 28; good co. to crowded houses. Andy Waldron and Bert Alden play their parts to perfection. Musical concert, local, 26; house crowded: fair performance. The idea is 7-14 Little Tramp 25.—**ITRANS:** May Pringle co., booked for Jan. 11-17, has been canceled.—**Says Whitford, of Baltimore, played Miss Hancock's parts the three nights the Jennie Caled co. were here owing to the illness of Miss Hancock.**

**PETERSBURG.**—ACADEMY OF MUSIC: Simon's Comedy co. 25 to large and popular prices to large and well-pleased audience Nov. 25.

**ROANOKE.**—ACADEMY OF MUSIC (C. W. Beckner, manager): A Night's Frolic Nov. 25 to fair business; poor performance. Private Secretary 25, matinee and night; good co. but poor attendance. In Gay New York 15.

**CHARLOTTESVILLE.**—JEFFERSON AUDITORIUM (J. J. Lettman, manager): Kiraes, 1 cal. Nov. 25 to S. R. O. V. V. Dramatic Club, local, 26 to fair audience. A Night's Frolic co. 25; good co.; attendance fair. A Private Secretary 1 gave first-class performance to good house. Woodward-Warren co. week of 7.

**STANTON.**—OPERA HOUSE (W. L. Oliver, manager): Private Secretary Nov. 25 to good business; splendid performance; elegant co. Entertainment by colored t. lent 8. Kitter Rhoades co., booked week of 14, canceled.

**LYNCHBURG.**—OPERA HOUSE (F. M. Dawson, manager): House dark.

#### WEST VIRGINIA.

**WHEELING.**—OPERA HOUSE (F. Riester, manager): The Rajah Nov. 25, with extra Thanksgiving matinee, did very good business. Dr. Bill co., headed by Celia Ella, to only fair business 27. The Players' Club, a

local organization, supporting Lena Hennig, presented Cut Off with a shilling. A Game of Cards and A Happy Family very successfully to a good house 2. They will make a short tour of three or four weeks. Miss Philadelphia 12.—**GRAND OPERA HOUSE (Charles A. Feiler, manager):** Currier's Past Mail 27, 28; good business. Sporting Chase 20-23 filled the house. The World Against Her 14 16; Riley and Wood 17-19.

**HUNTINGTON.**—DAVIS THEATRE (S. T. Davis, manager): Joker Nov. 27; poor business. House dark 1-7.

**MANNINGTON.**—OPERA HOUSE (J. M. Barrick, manager): Moore-Pierce Merry Makers Nov. 25 to fair house; very poor performance. Frank S. Davidson in Farmer Hips 25 gave a splendid performance; receipts, \$500. Arnold Reeves's Slaves of Gold 2.

**WESTON.**—OPERA HOUSE (J. R. Finster, manager): Frank S. Davidson in Old Farmer Hips 25 to full house; performance excellent. New York Theatre co. 2-12.

**CLARKSBURG.**—TRADER'S GRAND OPERA HOUSE (Harris and Henson, managers): Lillian M. Wilson, supported by the New York Theatre co. in repertoire Nov. 20-5 to poor business; performance fair and pleasing.—**ITRANS:** This is Miss Wilson's first season as the leading lady and her work is winning praise.

**PARKERSBURG.**—THE AUDITORIUM (Kearney and Smith, managers): Shamrock and Rose, local talent Nov. 25 to S. R. O. and pleased audience. A Booming Town 27 to good house; good performance. Great Train Robbery 1 to small house; very poor performance. Slaves of Gold 4; Miss Clara, song recital 5; De Ler's Comedians 7-12; Players Club of Wheeling 13; Past Mail 15.

**CHARLESTON.**—BURLY OPERA HOUSE (H. S. Burlew, manager): The Joker Nov. 25, matinee and night; fair business. Liberator's comic 25; fair business. Billy Van's Minstrels 4, 5; Whooling Amateurs 5.

#### WASHINGTON.

**TACOMA.**—NINTH STREET THEATRE (W. J. Fife, manager): Howard Comedians Nov. 25-26 to light attendance.—**THEATRE (S. C. Hellig, manager):** House dark 25-26.

**SEATTLE.**—THEATRE (Cal Hoyle, manager): House dark.—**THIRD AVENUE THEATRE (W. M. Russell, manager):** Jule Walters' co. in Side-Tracked week of Nov. 25 to splendid business.

#### WISCONSIN.

**RACINE.**—BELL CITY OPERA HOUSE (J. R. Johnson, manager): Mr. and Mrs. Baldwin and their co. of entertainers closed a satisfactory week's engagement Nov. 25; good business greeted them nightly, and in return an entertaining programme given.—**LAKESHORE AUDITORIUM (W. C. Tiede, manager):** Dark 25-26.

**OSHKOSH.**—GRAND OPERA HOUSE (J. E. Williams, manager): McCarthy's Mishans and Me and Jack Nov. 25 to crowded house; performance good. Opera Sympic Mishans, local, 27, 28 to good business. A. G. Field's Minstrels 2.—**ITRANS:** Dan Costello, Jr., of the Milwaukee Academy stock co., who was taken ill while playing here, and was carefully attended through the kindness of Manager Williams, has recovered, and departed for his home at Racine.

**LA CROSSE.**—THEATRE (J. Strallupka, manager): The Mattie Vickers co. did not arrive in time to give a matinee, as billed, but played to a good business in the evening, Nov. 25. The co. on the whole was very poor. J. H. Todd's 25 entire co. open for a week's engagement 25 to large and low.

**FOND DU LAC.**—CHERRY OPERA HOUSE (F. B. Haber, manager): McCarthy's Mishans Nov. 27, with Ferguson and Mack in the cast, to good house; performance not satisfactory.

**MAVNETTE.**—TURNER OPERA HOUSE (J. E. Zithe, manager): House dark week of Nov. 25. Bankston-Lambert co. week of 25.

**WAUSAU.**—ALEXANDER OPERA HOUSE (C. S. Cobb, manager): Shoot the Chutes 5.

**PORTAGE.**—OPERA HOUSE (A. H. Carnegie, manager): Mattie Vickers in Jacques Nov. 25 to good business. Shoot the Chutes 5; Gilmore's Famous Band 5.

**BABABOG.**—THE GRAND (F. E. Shultz, manager): House taken, under auspices of Y. M. C. A., Nov. 25; large audience. House dark week 25.

**JANESVILLE.**—MYAN'S GRAND OPERA HOUSE (William H. Stoddard, manager): Lillian Buckett and her co. in repertoire at popular prices drew fair-sized houses week of N. V. 25. Miss Sackett was ill during her entire engagement here, but managed to appear every night.

**STEVENS POINT.**—GRAND OPERA HOUSE (J. A. Rorer, manager): Columbian Comedy co. opened week of Nov. 25 with The Black Flag to a good house; but repertoire co. ever seen here. Shoot the Chutes 7.

**SELY.**—WILSON'S OPERA HOUSE (R. H. Wilson, manager): House dark.

**SAU CLAIR.**—GRAND OPERA HOUSE (O. F. Burgham, manager): Dorcas Opera co. to a good house Nov. 25; very good. J. H. Todd co. to poor business 25; co. very poor.

**GREEN BAY.**—TURNER'S OPERA HOUSE (J. H. Nevins, manager): Gilmore's Band 7.

#### WYOMING.

**CHEYENNE.**—OPERA HOUSE (E. F. Stahl, manager): Lyceum Lecture Course Nov. 25. Town Topics 25; Lyceum Lecture Course 7; National Stock co. 8-12.

#### CANADA.

**MONTREAL.**—ACADEMY OF MUSIC (Sprout and Jacobs, managers): The Old Homestead opened to fair business Nov. 25. The play was as many plaudits as of yore. Archie Boyd appeared in the title role. The quartette rendered some beautiful selections, and the scenery was pretty and appropriate. Robert Marshall in repertoire 8.—**OWENS' THEATRE (Sprout and Jacobs, managers):** James Thornton's Vandeville co. opened to fair business 25. Mr. Thornton is a host in himself, and his monologues are excruciatingly funny. The rest of the co., with one or two exceptions, is hardly up to the standard.—**THEATRE ROYAL (Sprout and Jacobs, managers):** Rice and Barton's Vandeville co. opened to good business, and gave a good business, interspersed with clever variety turns 25. Rhea's Excursion, Jr., 7-12.—**THEATRE PARISIEN (W. E. Phillips, manager):** The stock co. presented Lights and Shadows to a good audience 25. The lion share of the work fell to Beryl Stole, who acquitted himself in the usual creditable style. The vaudeville bill, headed by Capitola Forrest and Lillian Perry, is a particularly strong one.

**TORONTO.**—GRAND OPERA HOUSE (O. R. Sheppard, manager): Robert Mantel presenting Hamlet, Othello, Romeo and Juliet. The Face in the Moonlight, and Mordahl Nov. 25 to fair business. Gran's Grand Opera co. 7-12.—**FRANCIS THEATRE (O. R. Sheppard, manager):** Wanderers' Bicycle Club entertainment 8.—**OPERA HOUSE (Amber & J. Small, manager):** Sorley's Twins opened 25 to a packed house. The dancing of the Sisters Gehrre is worthy of note. The Other Man's Wife 7-12.

**BERLIN.**—OPERA HOUSE (G. O. Phillips, manager): The William Owen co. Nov. 27, returns engagement in Richelieu. The acting of the star in the title role, and that of his supporters in their respective parts, was masterly, while the staging and costumes were rich and appropriate, and the verdict of the large and cultured audience was highly complimentary to the star and meritorious co. Othello was given; with Mr. Owen as Iago and J. W. McC. as Iago in the title role. 25. An artistic Anna's Desdemona was sweet and affecting. H. G. Keenan, who also played the Duke of Venice, takes infinite pains with the stage settings, which were superb. Monkey Theatre 8, 9; Mr. and Mrs. Robert Wayne 14 on a week; Marie Allen 21 and week in repertoire.—**ITRANS:** The subscription list for Albany's concert is largely signed.—J. W. Connell is acting business manager for Mr. Owen, vice B. Atwell.—Evelyn G. G. who was to be at City Hall Theatre Christmas week, is reported as having been at Chatham.—**Manager Phillips may take over the Royal Opera House, at Guelph, which is in difficulties.**

**KINGSTON.**—MARTIN'S OPERA HOUSE (W. C. Martin, manager): Harry Lindley and co. played a three nights' engagement Nov. 25-27 to a big business. Myra Collins and co. opened 25 for a two weeks' engagement to a fair house.

**ST. THOMAS.**—DUNCAN'S NEW OPERA HOUSE (T. H. Duncombe, manager): Williams's Uncle Tom's Cabin Nov. 25; fair business; performance only fair.—**N. W. Grand Opera House (H. Thompson, local manager):** Harold Jarvis, tenor, assisted by local talent, opened the house 25 to only a fair audience.

The concerts were arranged on short notice, and not sufficient time given to advertise properly. The house presents a very neat and cozy appearance since it has been renovated and redecorated. Somerby's Monkey Theatre 27 to a crowded house matinee, but light business both evenings.

**HAMILTON.**—GRAND OPERA HOUSE (F. W. Stair, manager): Robert R. Mantel Nov. 25, supported by Charlotte Behrens presented Lady of Lyons and The Face in the Moonlight, and gave good performances before large audiences. McSorley's Twins 7, 8.—**ITRANS:** W. M. Hensley, manager for R. R. Mantel, reports good business.

**QUELPH.**—ROYAL OPERA HOUSE (Mahoney Brothers, managers): Lento Nov. 17; fair audience.

**ST. JOHN.**—OPERA HOUSE (A. O. Skinner, manager): Ethel Tacher co. in repertoire Nov. 25-26 to increase business. Co. broke all record of matinee of 25, just 2,000 tickets being collected at the door. The house has a seating capacity of 1,100. Madame Alboni and co. in grand operatic concert on 27 to a packed house at advanced prices; S. R. O. at a premium: receipts, \$1,800. A. R. Stover's Uncle Tom's Cabin 20-4; large audience; performance not up to standard.

**BELLEVEILLE.**—CARMAN OPERA HOUSE (LeClair and Lennier, manager): House dark. Gus Hill's New York Star 25; Wang 25.—**POWERS' OPERA HOUSE (Powers Brothers, managers):** House dark.

**CHATHAM.**—GRAND OPERA HOUSE (W. W. Scana, manager): Evelyn Gordon co. presented Lady Anfly's Secret Nov. 25, and hundreds were turned away. Monkey Theatre 25 opened to large business.—**ITRANS:** The Gordon co. closed here, and left for Chicago.

**WINDSOR.**—GRAND OPERA HOUSE (C. W. Sharp, manager): Columbia Opera co. drew large and well-pleased audience Nov. 25.

**BROCKVILLE.**—GRAND OPERA HOUSE (F. I. Ritchie, manager): Spider a 3 Fly co. Nov. 25 gave a fair performance to a poor house. Harry Lindley 25 to fair business. Albany Concert on 14.

**QUINCE.**—ACADEMY OF MUSIC (T. Magnin, manager): Madame Alboni to a large and fashionable audience. Stock co. in The Octopus 24.

**LINDSAY.**—ACADEMY OF MUSIC (Fred Burk, manager): T. H. Wilson Dramatic co. 9-12; Concert by Lindsay Band 15.

**BRANTFORD.**—STRAITFORD'S OPERA HOUSE (R. Bridgman and Hubert, managers): Guy Brothers 1 to a full house. Myra Collins 7-12; University Glee Club 16; Gus Hill's Novelists 21.—**ITRANS:** The management of the Opera House is changed, Fred Rubidge having sold out his interests to James Tuttle.

**OTTAWA.**—GRAND OPERA HOUSE (John Ferguson, manager): The M. kado, by local talent, under the direction of W. Edgar Buck, 2-4.—**GRANT'S MUSIC HALL (Harry Lindley, manager):** Marks Brothers' Comedy co. 25-5 in repertoire; good performance; good business.

**WOODSTOCK.**—OPERA HOUSE (Charles A. Pyne, manager): Guy Brothers' Minstrels Nov. 25; fair performance; light attendance. Monkey Theatre on 7.—**ITRANS:** Manager Pyne has no further bookings until Jan. 7, when South before the War comes.

**LONDON.**—GRAND OPERA HOUSE (A. E. Root, manager): William Owen Nov. 25; good business and general satisfaction. Robert Mantel 27 had a large and fashionable audience, and gave a good performance. William Owen 20-5 (return) opened to undervalued light business. Ferguson and E. merick in McSorley's Twins 5.

#### DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

#### DRAMATIC COMPANIES.

**A LION'S HEART** (Carl A. Haswin, prod.; W. H. Orvitt, mgr.): Middletons, O., Dec. 8, Xenia 9, Columbus 10-12.

**AMERICAN GIRL** (A. Q. Scammon, mgr.): Sherman, Tex., Dec. 8, De-ion 9, Joplin 10, Fort Smith Ark., 11, Springfield, Mo., 12, Paris 13, Topeka, Kan., 14, St. Joseph, Mo., 15, Lincoln, Neb., 16, Fremont 17, Sioux City, Ia., 18, Missouri Valley 19, Omaha, Neb., 20-23, Des Moines, Ia., 24-25.

**ARTHUR BOURCHIER:** New York City Nov. 25-Dec. 12. C. W. Farnham 1777, Charles L. Young, manager: Cleveland, Mich., Dec. 19-21, Detroit 14-19, Cleveland, O., 20-23.

**ANN WARD TIFFANY:** Paterson, N. J., Dec. 10-12.

**A BOY WANTED** (Stanley's; Clay T. Vance, mgr.): Indianapolis Ind., Dec. 7-9, Columbus, O., 10-12, Boston, Mass., 14-19, Brooklyn, N. Y., 21-23.

**ANDREW MACK** (D. W. Truss and Co., mgrs.): Albany, N. Y., Dec. 10.

**ALCAZAR STOCK** (Belasco, Doran and Jordan, mgrs.): San Francisco, Cal.—Indefinite.

**ALL A MISTAKE:** Delphos, O., Dec. 8.

**AGUSTINE VAN RINE** (T. H. French, mgr.): Rochester, N. Y., Dec. 11, 12.

**A BAGGAGE CHECK** (Stanley's; W. S. Butterfield, mgr.): Johnston, Pa., Dec. 8, Greensburg 9, Morgantown, W. Va., 10, U. S. Post, Pa., 11, 12, Columbus, O., 13, Dec. 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.

**ALAN-MA:** Denver, Col., Dec. 7-12.

**BALDWIN-BELVILLE** (Walter S. Baldwin, mgr.): Columbus, Ga., Dec. 7-12.

**BLACK SHEEP** (Ho-t and McKee, mgrs.): Memphis, Tenn., Dec. 8, 9, Nashville 10-12.

**BENNETT-MOULTON COMEDY** (Monte Thompson, mgr.): Manchester, N. H., Dec. 7-19, New Bedford, Mass., 21-Jan. 2.

**BANCROFT AND KNOX** (Sheridan Corlyn, mgr.): Ottawa, Can., Dec. 7-12, Oswego, N. Y., 14-19.

**BURNS OF KANSAS** (Gus Bohner, mgr.): Wilmington, O., Dec. 8, Washington, C. H., 9, Richmond, Ind., 10, Portland 11, Mus-cle 12, Alexandria 14, Elwood 15, Frankfort 16, Marion 17, Montpelier 18, Ft. Wayne 19, Loganport 21, Terre Haute 22, Paris, Ill., 23, Pann 24, Springfield 25, Lincoln 26, La Salle 27.

**BUCKLER STOCK** (George Buckler, mgr.): Anderson, S. C., Dec. 7-12, Atlanta, Ga., 14-19.

**BOVERY GIRL:** New York City Dec. 7-12.

**BANKSON-LAMBERT** (Ray Bankson, mgr.): New London, Wis., Dec. 7-12.

**BALLS OF GARDNER** (James W. Reagan; T. J. Martin, mgr.): Boston, Mass., Dec. 7-12.

**BROADWAY TRAIL** (Fitzroy Gardner, mgr.): New York City Nov. 30-Jan. 2.

**BROTHERS FOR BROTHERS:** Cincinnati, O., Dec. 7-12.

**COON HOLLOW** (Al Caldwell, mgr.): Millville, N. J., Dec. 8, Bridgeton 9, Wilmington, Del., 11, Chester, Pa., 12, Jersey City, N. J., 14-19.

**CLAY CLEMENT** (Ira J. La Motte, mgr.): Nashville, Tenn., Dec. 7-9, Memphis 10-12.

**CORSE PAYTON** (W. E. Dennison, mgr.): Elizabeth, N. J., Dec. 7-12, Plainfield 14-19, So. Norwalk, Conn., 21-23.

**COLUMBIAN COMEDY** (C. H. Newell, mgr.): Sheboygan, Wis., Dec. 7-12.

**CRIMINAL FASHION** (George Bowles, mgr.): Brockton, Mass., Dec. 8, Taunton 9, Providence, R. I., 10-12, Lowell 13, Worcester 14, Springfield 15, Hartford, Conn., 17, 18, Bridgeport 19, Brooklyn, N. Y., 21-23.

**CHAUNCEY OLcott** (Augustus Pilon, mgr.): Newark, N. J., Dec. 7-12, Philadelphia, Pa., 21 Jan. 2.

**CHARLEY'S AUNT** (Julius Cahn, mgr.): Detroit, Mich., Dec. 7-12.

**CHARLES A. LONER** (Charles L. Corwell, mgr.): Bangor, Me., Dec. 8, 9, Scranton, Pa., 10-12, Elmira, N. Y., 14, Williamsport, Pa., 15.

**CONROY AND FOX:** Hartford, Conn., Dec. 9.

**COTTON SPINNER:** Cincinnati, O., Dec. 7-12.

**CULBERTSON ST. FELIX DRAMATIC** (Will E. Culbertson, mgr.): Toledo, Ohio, Dec. 7-12, Troy 14-19.

**COOTE AND LONG** (E. C. White, mgr.): Toronto, Can., Dec. 7-12, Brooklyn, N. Y., 14-19.

**CHEERY PICKENS** (Augustus Pilon, mgr.): New York City Oct. 12—Indefinite.

**CRANE-LUTHER:** Fairfield, Ia., Dec. 7-12.

**CRANE-KING:** William A. Brady, mgr.: Harlem, N. Y., Dec. 7-12.

**CHAS. A. GARDNER** (Del S. Smith, mgr.): Fort Meade, Ind., Dec. 8, Danville, Ill., 9, Toledo, O.,



Minn., Dec. 8, Railroad 9 Fergus Falls 10, Crookston 11, Grand Forks, N. D., 12.  
**JAMES A. HANSEN** (William A. Gross, mgr.): Brooklyn, N. Y., Nov. 30-Dec. 12.  
**JAMES HART** (D. W. Tamm and Co. mgrs.): Hartford, Conn., Dec. 8.  
**JAMES JEFFERSON** (Chicago, Ill., Dec. 7-12).  
**JAMES KANE** (Reading, Pa., Dec. 8-9).  
**JOHN CALLE** (Cleveland, O., Dec. 7-12).  
**JOHN E. SHAWMAN** (H. C. Grant, mgr.): Woodstock, N. Y., Dec. 7-12, Fredericktown 14-19, Caribou, Me., 21, 22, Bangor 23, 24.  
**JOHN J. CONNERTY** (William A. Brady, mgr.): Newark, N. J., Dec. 7-12.  
**JAMES B. MACKEY** (Washington, D. C., Dec. 7-12).  
**KITTY RICHARDS** (Richard Owen, mgr.): Mauch Chunk, Pa., Dec. 7-12, Bethlehem 14-19, Pottsville 21-24.  
**KIMMARD** (Ed H. Lester, mgr.): Cohoes, N. Y., Dec. 8, Nashua, N. H., 9, Manchester 10-12, Lowell, Mass., 14-16, Troy, N. Y., 17, 18, Poughkeepsie 19.  
**KATIE POTRASH** (Tacoma, Wash., Dec. 8, Portland, Ore., 10-12).

**KENNEDY PLAYERS** (H. E. Hooper, mgr.): Philadelphia, N. J., Dec. 7-12, Trenton 14-19, Lebanon, Pa., 20-24.  
**KARLSON** (Charles A. Wilson, mgr.): Lewiston, Me., Dec. 7-14, Madison, N. Y., 21-24.  
**ARTHUR RICHARD** (Hubert Sackett, mgr.): Sacramento, Cal., Dec. 7, 8, Stockton 9, Modesto 10, Visalia 11, Fresno 12, Los Angeles 14-18.

**KELLAR** (Dudley McAdow, mgr.): Cincinnati, O., Dec. 7-12.  
**LITTLE THIRTY** (Fred Robbins, mgr.): Reading, Pa., Nov. 30-Dec. 12, Wilmington, Del., 13, 19, Washington, D. C., 21-24.

**LAST PARADE** (Lima, O., Dec. 11, Sandusky 12).  
**LAST STRAIGHT** (Jacob Litt, mgr.): Philadelphia, Pa., Dec. 7-12, Trenton, N. J., 21, 22.  
**LIMITED MAIL** (Elmer E. Vance, mgr.): Albany, N. Y., Dec. 8, Towanda, Pa., 9, Wellsville, N. Y., 10, Otisville, Bradford, Pa., 12, Jamestown, N. Y., 14, Corry, Pa., 15, Titusville, 16, Union City 17.

**LOUIS MORGAN** (Edward Abram, mgr.): Dallas, Tex., Dec. 8, 9, Ft. Smith, Ark., 10, Little Rock 11, 12, Memphis, Tenn., 14, 15, Nashville 16, 17, Bowling Green, Ky., 18, Owensboro 19, Evansville, Ind., 20, Terre Haute 21.  
**LYCUM THEATRE** (Shirley's): Salina, Kans., Dec. 7-12.

**LAURA BIGGAR AND BURT HAVERLY** (M. S. Taylor, mgr.): Fulton, N. Y., Dec. 8, Geneva 9, Waterville 10, Utica 11, 12.  
**LAWSON DRAMATIC** (Edenton, N. C., Dec. 7-12).  
**LAWRENCE HARTLEY** (Chattanooga, Tenn., Dec. 8).

**LOUIS JAMES** (W. C. Galt, mgr.): Springfield, Mass., Dec. 8, 9, Cambridge 9, Ft. Scott, Kans., 10, Ottawa 11, Topeka 12, Lawrence, Mo., 14, Sedalia 15, Lexington 16, Chillicothe 17, St. Joseph 18, 19.  
**LOST, STRAYED OR STOLEN** (Boston, Mass., Dec. 7-Jan. 2).

**LYCUM THEATRE** (Dan Frohman, mgr.): New York city Nov. 16-indefinite.  
**MY DAD THE DEVIL** (I. A. Solomon, mgr.): Chillicothe, O., Dec. 8, Easton 9, Dayton 10-12.

**MURRAY AND MACK** (Joe W. Spears, mgr.): St. Louis, Mo., Dec. 6-12, Alton, Ill., 13, East St. Louis 14, Fort Madison, Ia., 15, Moline, Ill., 16, Clinton, Ia., 17, Sterling, Ill., 18, Streator 19.  
**MY FATHER** (Frost India (Smith and Rice, mgrs.): New York city Oct. 8-indefinite.

**MIDNIGHT BELL** (Oscar B. Harrison, mgr.): Richmond, Va., Dec. 8, Norfolk 9.  
**MISS SAM GALT** (Augustus Pison, mgr.): Montgomery, Ala., Dec. 8, Atlanta, Ga., 9, Chattanooga, Tenn., 11, Lexington, Ky., 12, Louisville, Ky., 21-23.

**MAUD ATKINSON** (R. J. Johnston, mgr.): Apalachicola, Fla., 7-12, Tallahassee 14-16, Madison, 17-19, Gainesville 21-23.  
**McFARLANE MATRIMONIAL BUREAU** (Condon and Goodrich, mgrs.): Pine Bluff, Ark., Dec. 8, Texarkana 9, Shreveport, La., 10, Marshall, Tex., 11, Taylor 12.

**MR. BARKER OF NEW YORK** (W. M. Broyles, mgr.): Portsmouth, N. H., Dec. 8, Dover 9, Lowell, Mass., 10, Nashua, N. H., 11, Keene 12, Fitchburg, Mass., 13.  
**McAULIFFE AND GREENE** (J. T. Macauliffe, mgr.): Columbia, Pa., Dec. 7-12, New Brunswick, N. J., 14-19, Pittsford, Pa., 21, 22.

**MACAULEY PATTON** (Connersville, Pa., Dec. 7-12, Brownsville 14-19).  
**MINNIE MASON** (Fiske (A. M. Palmer, mgr.): America, Ga., Dec. 8, Atlanta 9, 10, Mobile, Ala., 11, 12, New Orleans, La., 13-19.  
**MAGGIE BRYAN** (William Lloyd, mgr.): Covington, Ind., Dec. 7-12, New Port 14-19, Dana 21-23.

**MORRISON'S FAULT** (E. J. Abram, mgr.): Baltimore, Md., Dec. 7-12, Wilmington, Del., 14, Chester, Pa., 15, Red Bank, N. J., 16, Paterson 24-26.  
**MATTHEWS AND BULGER** (Miller and Peel, mgrs.): Chicago, Ill., Nov. 30-Dec. 12, Cleveland, O., 13-19, Toledo 21-23.

**MYRA COLLINS** (Kellum and Harper, mgrs.): Louisville, N. Y., Dec. 7-12, Carthage 14-19, Boonville 21-23.  
**MORLEY'S TWINS** (Ferguson and Emerick, mgrs.): Milwaukee, Wis., 14-19.

**MAGGIE CLINE** (William and Rosenberg, mgrs.): Brooklyn, N. Y., Dec. 7-12, Philadelphia, Pa., 21-23.  
**MARGARET FULLER** (Horace Wall, mgr.): Cortland, N. Y., Dec. 8, Auburn 9, Watertown 10, Ogdensburg 11, Little Falls 12, Norwich 14, Utica 15, Schenectady 16, Troy 17-19.

**MILK WHITE FLAG** (Hoyt and McKee, mgrs.): New York city Dec. 7-indefinite.  
**METROPOLITAN COMEDY** (Monroe, Ia., Dec. 7-12).  
**MALONEY'S T-DOUBLE** (Boston, Mass., Dec. 8, No. Abington 9, Bridge Water 10).

**MAYLWIN** (Kansas City, Mo., Dec. 7-12).  
**MELLIE McHENRY** (James B. Delcher, mgr.): Brooklyn, N. Y., Dec. 7-12, New York City 14-19.

**NEW COUNTY FAIR** (W. H. Brinkerhoff, prop.): C. A. Bart, mgr.: Peoria, Ill., Dec. 8, Galena 9, Quincy 10, Ft. Madison, Ia., 11, Burlington 12, Ottumwa 14, Cedar Rapids 15, Marshalltown 16, Des Moines 17, Omaha, Neb., 18, 19.  
**NIGHT AT THE CIRCUS** (Coyne and Appell, mgrs.): Princeton, N. J., Dec. 8, 9.

**NAT GOODWIN** (Salt Lake City, Utah, Dec. 11, 12).  
**NICKERSON COMEDY** (D. J. Sprague, mgr.): Middle-town, Conn., Dec. 7-12, Meriden 14-19, Wallingford 21-23.  
**ORRIS OZER** (W. H. Weaver, mgr.): Seattle, Wash., Dec. 7-12, Portland, Ore., 13-19.

**ON THE SUBWAY** (Davis and Keogh, mgrs.): Cincinnati, O., Dec. 7-12.  
**OLIVER BYRON** (J. P. Johnson, mgr.): Lowell, Mass., Dec. 7-9, Gloucester 10, Lynn 11, 12, Wilmington, Del., 21, 22.

**OTIS SKINNER** (Joseph Buckley, mgr.): Brooklyn, N. Y., Dec. 14-19.  
**OLGA NETHERSOLD** (Daniel and Charles Frohman, mgrs.): New Bedford, Mass., Dec. 8, Lowell 9, Worcester 10, New Haven, Conn., 11, Hartford 14, Springfield, Mass., 15, Albany, N. Y., 16, Troy 17, Syracuse 18, 19, Elmira 21, Ithaca 22, Rochester 23, 24, Toledo, O., 25, 26.

**OLD FARMER HOPKINS** (Frank S. Davidson, mgr.): Haverdale, Pa., Dec. 8, Barton, Md., 9, Keyser, W. Va., 10, Elk Garden 11, Davis 12, Elkins 14, Oakland, Md., 15.  
**OFF THE EARTH** (Eddie Foy): Omaha, Neb., Dec. 7, 8, Lincoln 9, Beatrice 10, St. Joseph, Mo., 11, Leavenworth, Kans., 12, Kansas City, Mo., 14-19, St. Louis 20-22.

**ON THE MISSISSIPPI** (Davis and Keogh, mgrs.): Cleveland, O., Dec. 7-12.  
**OUR AMERICAN COUSIN** (James E. Jackson, mgr.): Reading, Pa., Dec. 10-12, Pittsburg 14-19, Columbus, O., 21-23.

**OUR GORLINE** (Wappingers Falls, N. Y., Dec. 8, Cohoes 9, Chatham 11, Ballston Spa 12, Ft. Edwards 14, Catskill 15).  
**O'HOLIGAN'S WEDDING** (Rush and Watson, props.): Hartford, Conn., Dec. 10, Williamstic 11, Norwalk 12, Windust 13, Waterbury 14, Cohoes, N. Y., 17, Chatham 18, No. Adams, Mass., 19.

**OUR DOROTHY** (O. H. Johnston, manager): Hazelbush, Miss., Dec. 7-12, Brookhaven 14-19, McComb City 21-23.  
**PRISONER OF ZENDA** (Daniel Frohman, mgr.): St. Louis, Mo., Dec. 7-12, Burlington, Ia., 14, Quincy, Ill., 15, Springfield 16, Decatur 17, Bloomington 18, Aurora 19.

**PALMER STOCK** (A. M. Palmer, mgr.): St. Louis, Mo., Nov. 30-Dec. 12.  
**PATTON THEATRE** (Morrison, Ill., Dec. 7-12).  
**PARLOR MATCH** (F. Ziegfeld, jr.): Cincinnati, O., Dec. 7-12.

**PAIR OF JACKS** (Hoboken, N. J., Dec. 8, 9).  
**PULSE OF NEW YORK** (Albany, N. Y., Dec. 8, 9).  
**RAILROAD TICKET** (Willis H. Boyer, mgr.): Milwaukee, Wis., Dec. 7-12.

**ROBERT HILLIARD** (Chicago, Ill., Nov. 30-Dec. 12).  
**RICHARD MANFIELD** (New York city Nov. 23-indefinite).  
**RUBY L. FAYETTE** (Edward Curran, mgr.): Cuero, Tex., Dec. 7-9, Eagle Lake 10-12.

**ROLAND KEND** (E. B. Jack, mgr.): New York city Dec. 7-12, Chicago, Ill., 14-16.  
**ROSABEL MORRISON** (Camden, Edw. J. Abrams, mgr.): Houston, Tex., Dec. 8, San Antonio 9, 10, Austin 11, Waco 12, Hillsboro 14, Ft. Worth 15, Gamesville 16, Paris 17, Dallas 18, Tyler 19, Shreveport, La., 21, Little Rock, Ark., 22, Pine Bluff 23.

**ROBINSON DRAMATIC** (George K. Robinson, mgr.): Berlin, N. H., Dec. 7-12.  
**ROBERT MANTELL** (M. W. Hanley, mgr.): Boston, Oct. 28, Dec. 7-12.  
**ROARING DICE AND CO.** (William A. Brady, mgr.): New York city, N. J., Dec. 7-12.

**RAILROAD JACK** (Edmonds and Farley, mgrs.): Chicago, Ill., Dec. 6-12.  
**ROBINSON DRAMATIC** (Berlin, N. H., Dec. 7-12).  
**RHBA** (Kansas City, Mo., 8, 9).  
**RYAN AND KELLY** (Salem, O., Dec. 7-11).

**SHYMOOR STRATTON** (Newburyport, Mass., Dec. 7-12).  
**SHOOT THE CHUTE** (Cripps Falls, Wis., Dec. 8, Eau Claire 9, Winona, Minn., 10, La Crosse, Wis., 11, Madison 12).  
**SPOONERS DRAMATIC** (F. E. Spooner, mgr.): Evansville, Ind., Dec. 8-11, Nashville, Tenn., 14-19, Columbia 21-23.

**SEASON'S COMEDY** (Danville, Va., Dec. 9-12, Asheville, N. C., 21-23).  
**SADIE RAYMOND** (Liberty, Mo., Dec. 8, Independence 9, Odessa 10, Milledale 11, Marshall 12).  
**SPAN OF LIFE** (William Calder, mgr.): Concord, N. H., Dec. 8, Keene 9, Fitchburg, Mass., 10, Leominster 11, Marlboro 12.

**SPORTING CRAZE** (Cumberland, Md., Dec. 8, Hagerstown 9, 10, York, Pa., 11, 12, Philadelphia 14-19).  
**STREETING CITY** (Schmied and Schieble, mgrs.): Philadelphia, Pa., Dec. 14-19.  
**SAWTELLE DRAMATIC** (J. Al Sawtelle, mgr.): Fall River, Mass., Dec. 7-19, Norwich, Conn., 21, 22.

**SIGN OF THE CROSS** (Frohman and Seager, mgrs.): Philadelphia, Pa., Nov. 30-Dec. 12, Baltimore, Md., 14-19.  
**SAVED FROM THE SEA** (William Calder, mgr.): Waterloo, Ia., Dec. 8, Cedar Rapids 9, Washington 10, Ottumwa 11, Chillicothe 12, Kansas City, Mo., 13-19, St. Joseph 21, 22.

**SMART NO. 2** (Jacob Litt, mgr.): Brooklyn, N. Y., Nov. 30-Dec. 12.  
**SUMMER'S COMEDY** (Harry F. Curtis, mgr.): Rome, N. Y., Dec. 7-12, Johnstown 14-19.  
**SPORTING DUCHESSE** (Frank L. Perley, mgr.): New Haven, Conn., Dec. 7, 8, New Bedford, Mass., 9, 10, Brockton 11, 12, Providence, R. I., 14-19, Philadelphia, Pa., 21-23.

**SIDEWALKS OF NEW YORK** (Davis and Keogh, mgrs.): Detroit, Mich., Dec. 7-12.  
**SHANNON OF THE SIXTH** (W. H. Power, mgr.): Johnstown, Pa., Nov. 30-Dec. 12, Scranton, Pa., 21, Wilkes-Barre 22, Reading 23, Lancaster 24, 25, Mahanoy City 26.

**STAVE BRODIE** (Davis and Keogh, mgrs.): Milwaukee, Wis., Dec. 7-12.  
**SIBERIA** (Milwaukee, Wis., Nov. 30-Dec. 12).  
**SLAVES OF GOLD** (Arnold Reeves, mgr.): Newark, O., Dec. 7-9, Wheeling, W. Va., 10-12, Columbus, O., 14-19.

**SHORE ACRES** (William B. Gross, mgr.): Westchester, Pa., Dec. 8, Wilmington, Del., 9, Chester, Pa., 10, Reading 11, 12, Easton 13, Allentown 15, Lebanon 16, York 17, Harrisburg 18, Pottsville 19, Hazleton 21, Carlisle 22, Scranton 23, 24, Wilkes-Barre 25, 26.

**SECRET SERVICE** (Charles Frohman, mgr.): New York city Oct. 5-indefinite.  
**SUTHERLAND THEATRE** (Spring Valley, Minn., Dec. 7-12).

**SIDE TRACKED** (A. Q. Scammon, mgr.): Elmira, N. Y., Dec. 8, W. Keokuk, Pa., 10-12, Little Falls, N. Y., 14, Ballston Spa 15, Whitehall 17, Mechanicsville 18, Troy 21-23.

**SUNSHINE OF PARADISE ALLEY** (W. L. Kipatrick, mgr.): Johnstown, Pa., Dec. 8, Schenectady 9, Troy 10, Albany 11, Poughkeepsie 12, Newark, N. J., 14-19, Jersey City 21-23.  
**SOL SMITH RUSSELL** (Fred G. Berger, mgr.): Kansas City, Mo., Dec. 7-9, St. Joseph 10, Des Moines, Ia., 11, Dubuque 12.

**SUE** (Charles Frohman, mgr.): Boston, Mass., Nov. 30-Dec. 12.  
**SIDE TRACKED** (Jule Walters, mgr.): Pendleton, Ore., Dec. 8, Le Grand, Idaho, 9, Baker City 10, Boise City 11, Pocatello 12.

**STUART ROSS** (W. H. Johnson, D. C., Dec. 7-12).  
**STREETING CITY** (J. Al Sawtelle, mgr.): Indianapolis, Ind., Dec. 14, 15, Dayton, O., 16, Hillsboro 17, Sandusky 18.

**TENNESSEE'S PARDNER** (Arthur C. Austin, mgr.): Chicago, Ill., Dec. 6-12, St. Paul, Minn., 13-19, Minneapolis 21-23.  
**THE DRAUGHTER** (Lincoln J. Carter, prop.; R. E. French, mgr.): Panama, Ill., Dec. 8, Paris 9, Brazil, Ind., 10, Danville 11, Crawfordsville 12, Lebanon 14, Marion 15, Keokuk 16, Elwood 17, Gass City 18, Alexandria 19, Toledo, O., 20, Anderson 21, Portland 22.

**THE BURGLES** (A. Q. Scammon, mgr.): Montpelier, Vt., Dec. 8, Dunkirk 9, Celina, O., 10, New Bremen 11, Defiance 12, Maumee 13, No. Baltimore 14, Ada 17, Upper Sandusky 18, Alton 19.

**THOMAS W. KIRK** (Charles B. Hanford, mgr.): Zanesville, O., Dec. 8, Newark 9, Columbus 10-12, Springfield 14, G. enville 15, Muncie, Ind., 16, Alexandria 17, Columbus 18, Franklin 19, Cincinnati, O., 21-23.

**THE PLAYERS** (H. T. Swayne, mgr.): Waterloo, N. Y., Dec. 7-12, Seneca Falls 11, Lyons 15-19.

**THE OLD HOMESTEAD** (E. A. McFarland, mgr.): Buffalo, N. Y., Dec. 7-12, Auburn 14, Geneva 15, Canandaigua 16, Rochester 17-19, Dunkirk 21, Jamestown 22, Bradford, Pa., 23, Erie 24, Meadville 25.

**TOO MUCH JOHNSON** (Grand Rapids, Mich., Dec. 8, Lansing 9, Gay City 11, Goshen, Ind. 12).  
**THOMAS E. SHRA** (George H. Brennan, mgr.): Birmingham, N. Y., Dec. 7-12, Scranton, Pa., 14-19.

**TRIP TO CHINATOWN** (Australian); Julian Mitchell, mgr.: Australia-indefinite.  
**THE ENSIGN** (Bessie Taylor, mgr.): Meadville, Pa., D. C. 8, Erie 9, Titusville 10, Lockport, N. Y., 12, Rochester 14-16, Auburn 17, Brooklyn, E. D., 21-23.

**TOWNS TALK** (Holyoke, Mass., Dec. 8, 9).  
**THE DAZZLER** (J. F. Cogrove, mgr.): Minneapolis, Minn., Dec. 7-12.  
**THOROUGHGOOD** (Charles Frohman, mgr.): Pittsburg, Pa., Dec. 7-12.

**THE KODAK** (Noss Jolliffe; J. M. Hyde, mgr.): Fall River, Mass., Dec. 10-12.  
**THE LANCER** (Excelsior State; Salamanca, N. Y., Dec. 7-12, Olean 14-16, Eldred, Pa., 17-19).

**TRIP TO THE CIRCUS** (Easton, Pa., Dec. 8, 9).  
**TOWNS TOPIC** (Des Moines, Ia., Dec. 9).  
**TWO LITTLE VAGRANTS** (Charles Frohman, mgr.): New York city Nov. 23-indefinite.

**TEXAS STEER** (Hoyt and McKee, mgrs.): Philadelphia, Pa., Dec. 7-12, Brooklyn, E. D., N. Y., 14-19, New York city 21-23.  
**THE GORMANS** (Charles F. Brown, mgr.): St. Veron, N. Y., Dec. 8, Derby, Conn., 9, Wallingford 10, Hartford 11, 12, Westerly, R. I., 14, New Bedford, Mass., 15, Newport, R. I., 16, Milford, Mass., 17, Fitchburg 18, Hartford 19.

**THE SPOONERS** (Edna May and Cecil Sawyer; R. E. Spooner, mgr.): Oil City, Pa., Dec. 7-12, Warren, O., 14-19, Butler, Pa., 21-23.  
**TORNADO** (Southern; Lincoln J. Carter; J. Huntley, mgr.): Glenwood Springs, Col., Dec. 14, Delta 15, Montrose 16, Gunnison 17, Salida 18, Colorado Springs 20, Pueblo 21.

**TORNADO** (Northern; Lincoln J. Carter, prop.; Jay Simms, mgr.): Snowbegan, Me., Dec. 8, Waterville 9, Lewiston 10, Portland 11, 12, Brunswick 14, Biddeford 15, Exeter, N. H., 16, Newburyport, Mass., 17, Nashua, N. H., 18.

**UNDER THE POLAR STAR** (William A. Brady, mgr.): Philadelphia, Pa., Nov. 30-Dec. 12.  
**ULLIE AKERSTROM** (Gus Bernard, mgr.): Hudson, N. Y., Dec. 7-12, Paterson, N. J., 14-19.

**UNCLE TOM'S CABIN** (John F. Stowe, mgr.): Penn Yan, N. Y., Dec. 8, Canandaigua 10, Seneca Falls 11, Auburn 12, Weadport 14, Fulton 15, Oswego 16, World J. Z. Little; Ed Anderson, mgr.): Hoboken, N. J., Dec. 10-12.

**WILLIAM H. CHASE** (Joseph Brooks, mgr.): New York city Nov. 19-indefinite.  
**WOODWARD WARREN** (H. Guy Woodward, mgr.): Charlottesville, Va., Dec. 7-12, Lynchburg 14-19, Wilmington, N. C., 21-23.

**WARD AND VOKES** (E. D. Stair, mgr.): Cincinnati, O., Dec. 7-12.  
**WILTON LACKAYE** (Maurice Evans, mgr.): San Francisco, Cal., Nov. 30-Dec. 12.

**WASHER COMEDY** (Ben R. Warner, mgr.): Madison, Wis., Dec. 7-12.  
**WAR OF WISCONSIN** (Jacob Litt, mgr.): Cleveland, O., Dec. 14-19, Detroit, Mich., 21-23.

**WILLS, COLLINS AND WILLS** (I. A. Solomon, mgr.): Chillicothe, Va., Dec. 8, Dayton 10-12, Indianapolis, Ind., 14-16, Anderson 17, Lebanon 19, Marion 20, Kokomo 21, Tipton 22, Noblesville 23, Ellwood 24, Lafayette 25, New Castle 26.

**WILL AND JESSIE ATKINSON** (Madison, Ga., Dec. 8, 9, Covington 10-12).  
**WILLIAM OWEN** (J. W. McConnell, mgr.): Stratford, Conn., Dec. 8, Petrolia 9, Chatham 10, Port Huron, Mich., 11, 12, Bay City 13, East Saginaw 21-23.

**WILLIAM BARRY** (Louis Goodland, mgr.): Danbury, Conn., Dec. 8, Waterbury 9, Derby 10, Bridgeport 11, 12, Harlem, N. Y., 14-19, Hartford, Conn., 20, 21, Warren London Sleeps (J. H. Wallick, mgr.): New York City Dec. 14-19, Boston, Mass., 21-23.

**WALKER WHITEHEAD** (Hensch and Snyder, mgrs.): St. Paul, Minn., Dec. 7-12, Minneapolis 14-19.  
**WALTER COMEDY** (Eastern): Haverhill, Mass., Dec. 7-12, Lynn 21-23.

**WATTS COMEDY** (Eastern): Lancaster, Pa., Dec. 7-12, Harrisburg 21-23.  
**WOLBERT AND RUSSELL** (Lancaster, N. H., Dec. 7-12, Putnam, Conn., 14-19, Winnet 21-23).

**YELLOW KID** (G. W. E. Gellert, mgr.): Kingston, N. Y., Dec. 8, Tarrytown 9, Sing Sing 10, Middletown 12, So. Amboy, N. J., 14, Elizabeth 15, 16, Easton, Pa., 17, Witkebarre 18, 19.

**YENHINE YENTLEMAN** (Gus Heege, mgr.): Chicago, Ill., Dec. 7-12.  
**OPERA AND EXTRAVAGANZA.**  
**ALADDIN UP TO DATE** (Philadelphia, Pa., Nov. 30-indefinite).

**BROOKE CHICAGO MARINE BAND** (Howard Fess, mgr.): Chicago, Ill.-indefinite.  
**BOSTONIAN COMIC OPERA** (H. C. Barnabee and W. H. MacDonald, props.; Frank L. Perley, mgr.): New Orleans, La., Dec. 6-12, Mobile, Ala., 14, Montgomery 15, Birmingham 16, Chattanooga, Tenn., 17, Atlanta, Ga., 18, 19, Macon 21, Savannah 22, Augusta 23, Norfolk, Va., 24, Richmond 25, 26.

**BRIAN BOBU** (F. C. Whitney, mgr.): New York city Nov. 30-Jan. 2.  
**BLIND BOB** (Concert): Hot Springs, Ark., Dec. 8, Aradelpnia 9, Hope 10, Texarkana 11, Clarksville, Tex., 14, Paris 15, Bonham 16, Van Alstyne 17, Sherman 18, McKinney 19, Plano 21, Dallas 22-24, Ennis 25, Corsicana 26.

**CASTLE SQUARE OPERA** (No. 1, J. J. Tason, director): Madison, Mass.-indefinite.  
**CASTLE SQUARE OPERA** (C. M. South-west, mgr.): Philadelphia, Pa.-indefinite.

**COLUMBIA OPERA** (Chas. L. Young, mgr.): Winnipeg, Man., Nov. 16-Jan. 1.  
**CORINNE OPERA** (Portland, Ore., Dec. 8).  
**CLARA SCHUMANN** (Memphis, Tenn., Dec. 9-11).

**DE WOLF HOPPER** (B. D. Stevens, mgr.): Albany, N. Y., Dec. 8, Springfield, Mass., 9, New Haven, Conn., 10, Hartford 11, 12, Brooklyn, N. Y., 14-19.  
**DORCAS** (Des Moines, Ia., Dec. 7, 8, Ottumwa 9, Peoria, Ill., 10, Jacksonville 11, Alton 12, St. Louis, Mo., 13-19, Brooklyn, N. Y., 21-23).

**DELLA FOX** (Nat Roth, mgr.): Salt Lake City, Utah, Dec. 8, 9.  
**DEVIL'S AUCTION** (Charles H. Vale, mgr.): San Antonio, Tex., Dec. 7, 8, Austin 9, Houston 10, Galveston 11, 12.

**EVANGELINE** (E. E. Rice, mgr.): Peekskill, N. Y., Dec. 8, Poughkeepsie, N. Y., 10, Trenton 11, Wilmington, Del., 12, Richmond, Va., 14, Norfolk 15, Savannah, Ga., 17, Francis Williams (C. C. Cady, mgr.): Washington, D. C., Dec. 7-12, Philadelphia, Pa., 14-Jan. 4.

**FRANK DANIELS** (La Shelle and Clark, mgrs.): Newton, N. J., Dec. 8, Allentown, Pa., 9, Reading 10, Scranton 11, Wilkes-Barre 12, Pittsburg 14-19, Cleveland, O., 21-23.

**GILMORE'S BAND** (Madison, Wis., Dec. 8).  
**IN GAY NEW YORK** (Chasny and Lederer, mgrs.): Atlanta, Ga., Dec. 7, 8, Macon 9, Savannah 10, Charleston, S. C., 11, Augusta, Ga., 12, Chattanooga, Tenn., 14, Knoxville 15, Clarksville, Va., 16, 17, Richmond 19, Washington, D. C., 21-23.

**INTERNATIONAL OPERA** (J. S. Leeburger, mgr.): Youngstown, O., Dec. 8, Toledo 9, Cleveland 10-12, Dayton 14-16, Indianapolis, Ind., 17-19.  
**JACK AND THE BEANSTALK** (New York city, Nov. 3-indefinite).

**JOHN W. ISHAM'S ORIENTAL AMERICA** (Pittsburg, Pa., Dec. 7-12).  
**LILLITUANS** (Rosenfeld Brothers, mgrs.): Boston, Mass., Dec. 7-12.

**LADY SLAYERS** (Chicago, Ill., Nov. 30-Dec. 12).  
**LILLIAN RUSSELL** (Cady and Lederer, mgrs.): Milwaukee, Wis., Dec. 9.



## TELEGRAPHIC NEWS

## CHICAGO.

The Week's Amusements in the Big Western Town—Hall's Musings on Various Topics.

(Special to The Mirror.)

CHICAGO, Dec. 7.

Once more we have a glimpse of the legitimate drama at the down-town theatres, given over so long to entertainments of the light order. Preceded by an enormous advance sale, Joseph Jefferson, king of American comedians, began his annual engagement at McVicker's to-night before a large and fashionable audience, presenting Rip Van Winkle. His company is an excellent one, including Mary Shaw and the magnificent Gustavus Levick, who impressed me more than any of the wonderful sights I saw on Broadway last Summer. Next week it is understood that The Cricket on the Hearth and Lend Me Five Shillings will compose the farewell bill.

The beautiful Russell, who made a hit in An American Beauty at the Great Northern, was succeeded at that house to-night by Georgia Cayvan, who made her first appearance here as a star, offering us a revised version of the old Lyceum success, Squire Kate. Miss Cayvan is well supported by a good company, including Orrin Johnson, and she was warmly welcomed by a large audience.

My friend "Punch" Wheeler has just returned from Evansville, Ind., his old home, where he has been spending a few days and dollars, and he sends me the following list of prominent citizens who gathered at the depot to welcome him: John H. Robinson, Egilund Bachenberg, John A. Guttenberger, Jacob Guteschelm, Philip Ladenschlaeger, Gottlieb Breckenkreuer, Carl Lindenschmidt, Moses Ungerlander, Xavier Baumgartner, Moses Oberdorfer, and Ignatz Schlosky. Mr. Wheeler did not name the price per choppen. He writes that he went to Evansville to see his property, the sandbar in the Ohio River, which shows up every Winter. He adds that Charley Stine has a chicken farm on this property, raising eggs to sell to repertoire audiences.

Manager Harry Clifford will open his new Gaiety to-morrow evening, with David Henderson's company in La Fille de Madame Angot. Manager Clifford has based annual commiserations to a favored 100, kindly putting me on his list. That popular young German, Herr Gustave Luder, often called "the Prince," will be the musical director, and he will have popular Sunday afternoon concerts at the Gaiety, which are sure to draw. After Angot there will be seen two new burlesques—one, Zenda's King, by Joe Herbert, which will be produced during the holiday season.

George H. Robertson, depot passenger agent of the Webbs here, who has held trains for so many companies, is to be city passenger and theatrical agent of the road, which will, no doubt, be good news to his many professional friends.

Maria Drummer, Dan Daly and Charles Danby made it lively in The Lady Slavey, which is centering large audiences at the Columbia, where it entered upon its second week last night.

Manager Davis's plans have been knocked somewhat away by the collapse of the Mapleson boom, at Manager Tompkins's expense, in Boston, as the doughty Colonel and his imported warblers were to have opened at the Columbia next week. The wires are being kept hot to fill the time, and no doubt it will be well filled. I am sorry that I cannot see the gorgeous Mapleson standing in a lobby again. I wanted to see if Angelo, the obnoxious, was still his factious, and to hear Madame Bonaparte-Bau, the singer with the foreign sobriquet name, but Boston is further from us than Schenectady is from Troy, even by Al Simmons's picture-que B. and O., and at this season of the year the walking is bad, and we must beth the disappointment. The Colonel and his whippers will no doubt work Eastward.

Evans and Hovey and Held packed the Grand last week, and last night those two clever young men, Matthews and Bulger, entertained a large audience in their amusing skit, In Gay Coney Island. Next week Roland Reed, always a favorite here, will begin his annual engagement, presenting his latest success, The Wrong Mr. Wright, which has made a hit everywhere.

The pitcher that goes to the well too often is broken at last, and the same rule applies to the Eastern bookmaker. He went to Frisco once too often and they broke him. Money has been tight on the coast of late, though, and the boys out there needed some. So they put up the job on Fitzsimmons and took in the Eastern sports Moses Grant, the sporting days of your city are past. They have went as quickly as they had came.

Gillette's merry play, Too Much Johnson, went on at Hooley's last night for a week, and next Monday evening Mr. Sothern, the latest bridegroom, will begin his annual engagement in An Enemy to the King, supported by Morton Selten, the wickedest heavy man on earth, and the dear old chap, Rowly Barabona.

I heard it remarked the other day that the Hollands were the only brothers who agreed on the stage. That is so, too. I only know of two others, the Corsicans, Louis and Fabian, and one of those brothers died. If you'll remember.

Florence's old play, The Almighty Dollar, is "the drama" this week at Hopkins's South Side house, and Sam Morris is the Hon. Bardwell Sloe, while Stage Manager Harry Jackson's wife, Kate Jackson, appears, after a long illness, as Mrs. Gen. Gifford. Railroad Jack, a melodrama, is the bill at Hopkins's West Side house.

Saturday evening the Haymarket ended its career as a legitimate playhouse with a testimonial to Manager George A. Fair and Treasurer Sam W. Pickering, and to-day Messrs. Kohl and Cauti opened it as a continuous vaudeville house, with a good bill, Jay Rial will act as manager, and Clarence Dean, late of the Barnum show, has been engaged to do all of the press work for the firm's three houses. A better selection could not have been made.

Johnstone Bennett and S. Miller Kent are at the Olympic this week, and Emilie Edwards, the well known vocalist, is winning golden opinions at the Schiller, while John W. Ransom is the bright particular star of the Haymarket bill.

Up at the Alhambra this week Gus Heege has followed Steve Brodie, and his Yessie Yessie man had a big reception yesterday. The Academy attraction this week is Mr. Brodie in On the Bowery.

Hal Reid, of Human Hearts, was one of my callers last week, as was also Glen Miller, dramatic editor of the Salt Lake Tribune.

W. J. Butler, author and manager of the new comedy, All a Mistake, has organized a strong company here and has secured dates later in the month at one of the local theatres.

Jerry Herzell, of the Herzell and Wilson repertoire company, has found time in Taylorville, Ill., to dig up Mary Yeazel, Emma Shank,

Margie Dow, Sadie Givins, Orietta Gray, Lou Paug Byrne, May Piff and Julia Flournoy. Another act in the Barrymore house, Lionel, is here this week with Miss Cayvan. He is a manly young chap and a good match for his beautiful sister Miss E. bel.

Herr Rosenthal has disappointed the Thomas concert audiences for two weeks now, on account of his serious illness, but he is slowly recovering. The soloist for this week is Madame Nordica.

Brook's Chicago Marine Band has large Sunday audiences at the Columbia, and the North-Side Turner Hall is also filled with German music lovers on that day.

We are enjoying a healthy article of Winter weather and patiently awaiting the arrival of the Christmas MIRROR.

"Biff" Hall.

## BALTIMORE.

Pudd'nhead Wilson, The Geisha, Faust and Vaudeville.—The Elks' Memorial.

(Special to The Mirror.)

BALTIMORE, Dec. 7.

Pudd'nhead Wilson is the attraction at Ford's Grand Opera House. It is produced, with the exception of the title role, by the original company. Theodore Hamilton as Pudd'nhead Wilson gives an admirable portraiture of the dramatist's ideal and recalls the delightful recollections that cluster around the memory of Frank Mayo. Next week, Seabrooke.

At the New Academy of Music The Geisha charmed the large and fashionable audience which had assembled to witness its first production here. Dorothy Morton is a favorite with local playgoers, and her sweet voice and charming manner are quite as captivating as ever. The dancing of Violet Lloyd was thoroughly artistic. The Geisha will be followed by Wilson Barrett's The Sign of the Cross.

Morrison's Faust has been seen here many times, but it is always welcome, and those to whom the theme may not appeal are entertained by the manner of production and the remarkable electric effects introduced. As a consequence, the Holiday Street Theatre, where the play holds the boards, was crowded to-night, and will no doubt continue crowded during the week.

The Auditorium Music Hall offers as this week's attraction Hartig and Seamon's International Vaudeville company, headed by Clara Wieland, the European character impersonator, who appears in a sketch entitled A Gay Parisienne, in which she sustains three characters. The other numbers on the programme are up to the standard.

At Kerman's Monumental Theatre the Rose Hill English Folly company, under the management of Rice and Barton, are giving a good variety bill to satisfactory patronage.

Francis Wilson notified his audience one night last week that if they were disposed to repeat the Jefferson incident his carriage was around in the rear at the stage door. The car left the allusion to the honor paid to the comedian, but they did not follow suit.

Manager James L. Kerman and George W. Rife, who have been running Guy's Hotel, which adjoins the Holiday Street Theatre, have given up the property, having transferred the lease to Charles J. Fangermeyer, of Baltimore.

The Elks held their annual memorial service at the New Academy of Music yesterday afternoon before an audience that crowded the large auditorium of the building and extended away out into the corridors and lobbies. The musical programme, under the direction of Professor Barclay, was very fine. He was assisted by a large orchestra, a strong chorus, and eminent soloists. The orations were delivered by Professor James A. D. Smith, Deputy Collector of the Port, and Meade D. D. Twidler, of Harrisburg, Pa., the Grand Exalted Ruler of the Order United States Senator-elect Wellington, who is a prominent Elk, will deliver the memorial address in Brooklyn.

HAROLD RUTLEDGE.

## WASHINGTON.

Francis Wilson, Stuart Robson, The Mandarin, and Other Attractions at the Capital.

(Special to The Mirror.)

WASHINGTON, Dec. 7.

Francis Wilson in his new operatic success, Half a King, opened his annual engagement at Rappley's new National Theatre to a very large attendance. An emphatic endorsement of the work, the presentation and superb mounting was given. The comedian has rarely appeared to better advantage. Lulu Glaser's Pierette was charmingly done. Christie McDonald, Agnes Paul, Blanche Flunkert, Agnes Martyn, John Brand, Peter Lang, Edward P. Temple, Clinton Elder, and J. C. Milroy rendered efficient aid. James Herne in Shore Acres comes next.

Albany's Lafayette Square Opera House has for an attraction this week Stuart Robson in Mrs. Ponderbury's Past, which commences to-night before a large and appreciative audience. Mme. Janssuek was welcomed, and a good company was praised for conscientious and capable work. The one-act sketch, Mr. Gilman's Wedding, preceded the comedy. The Geisha follows.

The Mandarin, under the personal supervision of the authors, De Koven and Smith, began the week at the New Columbia Theatre to a packed house, and scored an emphatic success. The opera was given in a manner that won admiration, and was costumed and mounted with striking effect. The cast includes Bertha Walsinger, Adelle Ritchie, Alice Barnett, Helen Redmond, Claudia Carlstadt, George G. Bonifacio, Jr., George Honey, Henry Norman, Samuel Marion, and Joseph Sheehan. The front of the theatre and lobby is a mass of Chinese lanterns and decorations.

Black Patti's Troubadours, a colored organization of decided merit, headed by Madame Sierretta Jones, presenting an entertaining mixture of comedy, burlesque, vaudeville and opera, appeared to a crowded house at the Grand Opera House. In the operatic finale selections from Faust, Carmen, Rigoletto, Lucia, Trovatore, The Bohemian Girl, The Grand Duchess, Marltona and The Daughter of the Regiment are given with pleasing effect. Plitz and Webster's A Brevity Time comes next.

Down in Dixie opened to a full house at Rappley's Academy of Music, where a good company gave satisfaction. The veteran minstrel, Milt G. Barlowe, was warmly welcomed. The cotton-picking scenes, with plantation pastimes, singing, buck and wing dancing and musical specialties, were received with applause. The Nancy Hanks follows.

James B. Mackie in Grimes's Cellar Door crowded Whitesell's Bijou Family Theatre both afternoon and night, where his popular farce-comedy was given in an excellent manner. He is ably assisted by talented Louise Sanford and a supporting company of clever performers. The Ideals come next.

The Russell Brothers and their strong vaudeville organization, under the management of Weber and Fields, opened at Kerman's Lyceum Theatre to a big house. Jennie Yeamans, who

BARON HOHENSTAUPFEN in

"THE NEW DOMINION."

TOUR OF

MR.

MATHIAS in

"THE BELLS."

## CLAY CLEMENT

Nashville, Dec. 7, 8, 9. Memphis 10, 11, 12. Little Rock 13, 14. Hot Springs, 17. Marshall, Texas, 18. Shreveport, La., 19.

In preparation, "A SOUTHERN GENTLEMAN," an original romantic comedy.

Management IRA J. LA MOTTE, CLAW & ERLANGER'S EXCHANGE.

heads the list of entertainers, scored a positive hit on her appearance. The Vanity Fair Burlesque company follows.

The memorial services of Washington Lodge, No. 15, B. P. O. E. Ls., were held in their lodge rooms Sunday afternoon. The attendance was large and the beautiful memorial work was very impressive.

The Empire Theatre company during their stay here were daily rehearsing the American production of Stanley Weyman's Under the Red Robe, dramatized by E. E. Rose, which play will be seen at the Empire Theatre on the return of the stock company Christmas week.

Washington had an interesting visitor last week in the person of Madame Alexandra Viarda, an actress, who came here to present letters of introduction to the German and Russian legations. Madame Viarda plays in the French, German, Russian and Polish languages, and is now studying English with a view of touring the country some time in the near future.

A season of grand opera in German and French will be given by the Damrosch Opera company at the Lafayette Square Opera House, consisting of four performances, Jan. 14 to 16.

Robert G. Ingersoll was to have lectured at the New National Theatre Sunday night, but his recent serious illness compelled him to cancel all platform engagements.

The Margrave, a new three act opera, music by Ben Judson, libretto by A. Landvoight, both of this city, will shortly be produced here. The scene of the opera is laid in Germany, and the period of the action is the fourteenth century.

JOHN T. WARDE.

## BOSTON.

The Grand Opera Flasco and Other Matters of Theatrical Interest at the Hub.

(Special to The Mirror.)

BOSTON, Dec. 7.

There is no need of saying much about what has been the topic of theatrical conversation in Boston. It is the collapse of the Mapleson Opera Company, which went to pieces at the Boston after giving two performances. The experiences of the organization in New York have already been told in THE MIRROR, and the poor business in Philadelphia has been described; consequently, when the Colonel struck Boston with his song birds he was behind in salary to nearly all of them. The principals and chorus were satisfied with promises and were willing to go on, but the orchestra, backed by the union, insisted on something a little more substantial.

Manager Eugene Tompkins, of the Boston, guaranteed the players their salaries for the Boston engagement, and the season opened with a performance of Aida, which the critics pronounced superb. I never saw such unanimity over a performance in Boston. Everybody liked it.

Tuesday night Lucia was the bill, and the company made a favorable impression in spite of the unfavorable circumstances. When Wednesday night came the best paying audience of the week gathered to see the first performance in Boston of Andrea Chenier. Fashion and music hobnobbed together, and all apparently went well. Behind the scenes the chorus and principals were all ready to go on with the new opera, when up came the representatives of the musicians who had been engaged in New York and demanded that \$1,000 be paid to settle up the arrears of the Philadelphia engagement or they would refuse to go on. Mr. Tompkins, with his customary fairness, readily promised to insure their receiving every cent which they earned in Boston, but he could not see how the laws of the Philadelphia week should fall upon his shoulders.

The orchestra declined to accept his proposition and when the audience became impatient the Colonel appeared before the curtain and explained the delay, but he attempted to throw the blame upon local musicians. He said that the concern would refund the money or would give a performance with the accompaniment of a piano and the harp. Now, a Boston audience will stand most anything, even the production of Andrea Chenier with a strolling musician accompaniment, but the singers took a different view of the matter, and after the great piano had been tugged down to the footlights, declined to go on, and the money was refunded. The management of the theatre had done everything in its power to avoid disappointment.

The next day there was skirmishing to get a new orchestra ready. The old musicians wanted to come back, but the Colonel and Mr. Tompkins would not hear to it. Finally, after new players had been secured the principals began to demand their back pay, and it was seen that a performance could not be given under the circumstances; consequently the season was abandoned and a number of the leading members of the company left for New York, Madame Bonaparte-Bau, Madame Hugot, and Signor Duret being the first to go. It is estimated that the losses, including the scenery, costumes and appointments, will amount to about \$100,000, but which there seems little prospect in making up.

The organization is an English company with a limited liability, and as the directors are well known, influential Londoners, they are perfectly able to make up the loss. To help the stranded choristers out of town a performance of Andrea Chenier, with the fourth act of Les Huguenots, was given Saturday night, followed by the Stabat Mater last night. By the greatest hustling Manager Tompkins secured James O'Neill this week, and the engagement opened to night just as if there had been no such thing on earth as grand opera.

Lost, Stolen or Stolen opened what promises to be an eminently successful engagement at the Park to night. J. Charles Davis has brought to Boston the entire New York company, and Paris itself was transported to the stage of the Park to night. One of the specially marked hits was made by Irene Verona, who has always been a great favorite here.

The Lilliputians had a royal welcome at the Tremont to-night, and made themselves the heroes of the week. Boston has been pining for them since they were last seen here, and the new piece was pronounced one of the best in which they have been seen.

The Cattle Square made another change of bill to-night, and revived Faust, underwritten by the fact of the collapse of the Grand Opera company down town. The cost, of course, differed in many respects from that of last year, but it was fully equal to the other.

The Bells of Shandon tinkled at the Columbia to-night, and I think the company will go away with a fat balance in the bank as a result of its Boston engagement. Pretty nearly everything has paid big at the Columbia this year, and this promises to be no exception to the rule.

Edward Harrigan made his first appearance at the Bowdoin Square to-night. His previous Boston engagements have been played in other parts of the city. The theatre was packed.

Sue is in its second week at the Museum. Everybody has gone into raptures over the production. I do not think that Joseph Haworth is seen to so good advantage in this place as in some of the other parts in which he has played here, but Annie Russell is a most emphatic hit.

The Heart of Maryland has caught Boston, and the Hollis is breaking its record at each performance. I never saw a more enthusiastic audience in all my life than that which greeted Belasco's play on the opening of the engagement, and the theatre has been jammed at each performance. Mrs. Leslie Carter is the sensation of the town, not for her gymnastic swings from the bell tower, but for her wonderfully effective acting as the heroine. The company is the same as that seen in New York, and I need say no more.

Wyseman Marshall, the veteran actor, is dangerously ill at his home in this city. He is suffering from a severe bronchial cold, and has been confined to his bed for two weeks. He is eighty years old, and his chances of recovery are few.

Charles Leonard Fletcher has been completely vindicated in the suit brought against him by Colonel F. H. Clafin, his former manager. When the case came up in the Municipal Court, Colonel Clafin's counsel stated that his client had gone to New Hampshire on a business engagement, and would be unable to prosecute his case. Judge Ely promptly ordered it to be dismissed. Mr. Fletcher and his company were present in court, all ready to go on with the trial. He has entered suit for \$10,000 against Clafin. Mr. Fletcher will start out under the management of Frank Buckley with a new company within a few days.

W. T. W. Ball, the veteran critic of this city, fell and broke his wrist last week. That will necessitate the discontinuance of the discussion whether Moses in Egypt is an opera or an oratorio.

Keith's Theatre came in for the warmest commendation at a recent discussion between Henry Chase of the Watch and Ward Society, and Atherton Brownell, the Boston critic, which was given in Watertown last week.

Edward S. Willard was the guest of the Papyrus Club, the last night of his Boston engagement.

Charles F. Atkinson has made an offer of \$50,000 for the Public Library property. An offer of \$340,000 has been made by the Von Palm syndicate, and the matter of the sale has been placed in the hands of Josiah H. Benton, Jr., one of the trustees.

Wolbert and Russell, stars of repertoire, stranded at Chelsea last week and a benefit was arranged for the sufferers.

Mr. Elizabeth Plympton, mother of Eben Plympton, was stricken with paralysis a week ago and her recovery is extremely doubtful.

Chiquita petitioned the aldermen for leave to drive her carriage on the sidewalks, but unfortunately the aldermen did not see it in that light and she was given leave to withdraw.

Charles Leonard Fletcher has filed a petition in insolvency.

There's a new amusement enterprise on the tap, and if plans are carried out Boston will have at the Back Bay Park a Fenway Garden in every respect the equal of the Madison Square Garden. Clarence H. Blackall, who designed the Bowdoin Square and Tremont Temple, is at work on the plans which will include a grand opera house, cycle track, horse fair, arena, riding school, skating rink, gymnasium and cafe. It will cover 100,000 square feet of land and will cost more than a million and a half. The stock will be offered to the public upon the basis of a great popular subscription, through the leading bankers of Boston. The trustees will be Alfred Bowditch, Gordon Dexter, Edward A. Hodges, Francis Peabody, Jr., and Frank Seabury. It will be a week before the definite plans are ready, but if they are carried out the eyes of staid Bostonians will open wide as saucers.

JAY BENTON.

## CINCINNATI.

Chevalier, Kellar, Anna Held, Evans and Hovey, Ward and Vokes, and Others Here.

(Special to The Mirror.)

CINCINNATI, Dec. 7.

Albert Chevalier made his bow to a Cincinnati audience to-night at the Grand Opera House. His songs, sung here before by others, were really heard as new ones. Chevalier was enthusiastically encored in his selections. In the vaudeville company assisting him there are a number of high-class specialty artists. The Strange Adventures of Miss Brown is underlined.

Kellar, the marvelous, and his wife began an engagement at the Walnut to-night. His world of mysteries and illusions increases with every visit he makes, and he always has excellent houses to witness his wonders. Next comes Al. G. Fields's Minstrels.

Anna Held and Evans and Hovey in A Parlor Match are at the Fountain this week. The opening yesterday afternoon and evening drew an audience that jammed the theatre. The indications are that the house will continue to be packed at every performance.

Those efficient fun-makers, Ward and Vokes, in their amusing mélange A Run on the Bank, are doing a land-office business this week at Heuck's, where their engagement commenced Sunday. Charles Guver, Tony Williams, Joe Kelly, Charles A. Mason, Gilbertie Learock, Margaret Vokes, Emma Francis, and Emma Berg are among the capable performers whose names appear in the cast.

Frank Harvey's latest melodrama, Brother for Brother, is greatly pleasing the people at Robinson's. The play has the usual number of melodramatic situations, and as a matter of course ends happily with the hero triumphant.

At the Star vaudeville reigns supreme, and Weber's Olympia is the attraction for the current week.

The opening of the Pike as a high class vaudeville house has been deferred until Dec. 21. The theatre has been leased by Sussman and Landis,



and David H. Hunt will be in charge as the local manager. Mr. Hunt was here last week to look over the ground.

M. B. Raymond, who has been the advertising agent of the Fountain Square, is going to take out The Actor's Holiday. The first stand will be at Lawrenceburg, Ind., Dec. 7.

The sale of seats for the Nordica concert at Springer Hall next Friday is notable. Nordica has a severe cold, and her concert to-night was postponed.

The annual free Christmas pantomime of Mahley and Carow on their improvised stage fronting the Esplanade began last Saturday, and was witnessed by an enormous concourse of children.

Ed L. Bloom, manager of Bancroft, the magician, was in the city last week. Mr. Bloom is in search of a lion for one of Bancroft's tricks.

The Record, with which Mique O'Brien was associated as dramatic critic, has been discontinued after a short life of two weeks.

The Actors' Carnival ball will be held at Turner Hall Dec. 8.

The latter part of their engagement last week at the Walnut the Hollands produced A Superfluous Husband, with Colonel Carter, of Cartersville, as a curtain-raiser. It is a delight to speak of the great success of the Holland Brothers in these two plays. Their impersonations were clear-cut and marked with the care and attention to details that betoken the perfect artist. And, indeed, their acting was perfect. A Superfluous Husband is bright, interesting, and is presented throughout by a most competent company of actors worthy of the stars.

WILLIAM SIMPSON.

#### ST. LOUIS.

The Prisoner of Zenda, the Hollands, and Other Offerings.—Theatrical Chat.

(Special to The Mirror.)

ST. LOUIS, Dec. 7.

The Prisoner of Zenda attracted a large audience to its first performance at the Century Theatre last night. The company is very strong, with Isabel Irving, Maude Odell, Charles Walcott, Howard Gould and others well known in the cast.

E. M. and Joseph Holland began their engagement at the Olympic Theatre last night to a fine audience, appearing in A Social Highwayman, which was seen here for the first time. They both appear here for the first time as stars, although their admirable work in leading stock companies is well known. Both made an excellent impression and won merited commendation for their strong work. They have a very strong company Thursday night they will appear in A Superfluous Husband, preceded by Colonel Carter of Cartersville written by Augustus Thomas.

8 Bells opened at the Fourteenth Street Theatre last night to an appreciative and good sized audience. There is a great deal of genuine fun in the performance.

Finnigan's Courtship, interpreted by Murray and Mack, caught the crowded audience at Havlin's Sunday. Their fun together with the clever specialties of themselves and company, which is a good one, kept the audience in one continual roar of laughter.

The Harpessie company that played at the Fourteenth Street Theatre last week closed their season last Saturday night. The members all went to New York. Henry Miller and Blanche Walsh will probably join one of the Frohman companies. Madeline Bouton will join Hoyt's A Contented Woman, playing a part in it that has been introduced by Hoyt especially for her.

Harry E. Seymour, the manager of A Booming Town that played at the Hagan last week, resigned and left the company Saturday night. He is still in the city.

Libbey Putnam, sister to Marcia and Fanny Putnam, of A Booming Town company, arrived here last Friday and joined that organization.

May Irwin appears next week at the Century in The Widow Jones. The latter part of the week her new play, formerly called Widow Jones Married but rechristened Courtied into Court, will be given. It is now being tried on one-night stands.

Stella Madison, of the Brownies company, who was left here ill in the hospital, was able to leave for Kansas City, Friday, to rejoin her company.

The Sea of Ice was given at Hopkins's Grand Opera House yesterday. The theatre was crowded all day long. The members of the stock company acquitted themselves in their usual artistic manner.

The Joseph Jefferson engagement last week was the largest he has ever played to in St. Louis in point of numbers. The capacity of the house was taxed at nearly every performance.

W. C. HOWLAND.

#### PHILADELPHIA

Damrosch Opera Season Opens Next Monday—Current Bills—Fernberger's Budget.

(Special to The Mirror.)

PHILADELPHIA, Dec. 7.

A constant change of first-class attractions at our numerous places of amusement, aided by improving mercantile business, is the cause of good patronage in the Quaker City.

E. H. Sothern was privately married in this city Dec. 3, to Virginia Harned, the only witness present being Mrs. Carl, the bride's sister. It was intended that the marriage should not be announced, but Mr. Sothern evidently was not aware that when he applied for a marriage license his application would be announced in the local press.

An Enemy to the King, Mr. Sothern's latest success, is in its second and last week at the Broad Street Theatre. Francis Wilson opens here Dec. 14, for four weeks.

The Sign of the Cross at the Chestnut Street Opera House only attracted fair houses last week. The Mandarin, with the original cast, follows Dec. 14, two weeks; August Van Blenc, in the Broken Melody 28. Beerbohm Tree, Jan. 4.

The novelty at the Chestnut Street Theatre is the Gay Parisiana, with W. J. Ferguson, Sadie Martinot and a lively lot of comedians, opening to a packed house and immense applause, and their three weeks' term promises large returns. Jack and the Beanstalk, direct from its New York success at the Casino, is booked here to follow the Gay Parisiana.

Manager J. Fred Zimmerman, accompanied by his son, Charles, will shortly make a tour of inspection of all the theatres controlled by the theatrical syndicate. Their tour will extend as far as San Francisco.

Under the Polar Star at the Walnut Street Theatre deserves its great success, as it is a marvel of spectacular effects and interpreted by a strong cast. Chauncey Olcott follows Dec. 21, for two weeks; Fanny Davenport, Jan. 4; The Cherry Pickers, Jan. 11.

A Texas Steer holds the week at the Park Theatre, the company including William C. Mandeville, Will H. Bray, John T. Craven, and

Stella Kinney. George Holland, Amy Lee Frank Doane, Grace Filkins, and a new company in The Jilt for week of Dec. 14; Sporting Duchess, 21, two weeks.

The Gypsy Baron was given last week at the Grand Opera House by the Castle Square Opera company. To-night Nanon, with all the local favorites in the cast, resulted in a crowded house. The Bohemian Girl is in rehearsal for week of Dec. 14.

Philadelphia Lodge of Elks will give their twenty-sixth annual benefit in aid of the charity fund at the Chestnut Street Opera House on the afternoon of Jan. 14.

At the Girard Avenue Theatre Forgiven is the current attraction, introducing the entire company. A Ring of Iron for week of Dec. 14.

Gilmore and Leonard, with their latest laughing success, Hogan's Alley, made a hit to-night at their opening at the National Theatre. Besides the stars the company includes the Shirley Sisters, the Gardner Brothers, Thomas Clark, Gladys Hayden, George Kalne, Fred Ward, Cliff Mesch, the Misses Leslie and Halvers, and a host of pretty girls. For week of Dec. 14 The Sporting Craz; Frank Bush in Girl Wanted Dec. 21.

Frederick De Belville, Leonora Bradley and the original New York company in The Last Stroke are at the People's Theatre this week. Heart of Chicago follows Dec. 14; Maggie Clive 21.

Forepaugh's Theatre, with their stock organization in Milton Nobles' melodrama, The Phoenix, has a strong attraction this week at popular prices, giving two performances daily. Arnold Walford's drama, The Brand of Cain, is in rehearsal for week of Dec. 14.

Fitz and Webster, with A Breezy Time, hold the week at the Standard Theatre. The company includes twenty people, who appear in the latest musical specialties and novelties, and give a bright performance. For coming week, first time in this city, The Sleeping City, followed by Heart of Chicago, Dec. 21. Kidnapped 28.

Dumont's Minstrels, with an enhanced programme, at the Eleventh Street Opera House, are playing to big business. Hughie Dougherty in his burlesque, L. Cap-I-Tan, has made a great hit.

A pretty compliment was tendered to Musical Director Selli Simonson, of the Castle Square Opera company, last Tuesday, when he attained his forty-first birthday. Edith Mason handing him over the footlights a bouquet of roses, the card attached containing the words: "May every rose represent a year of future happiness."

Damrosch's season of grand opera at the Academy of Music will be inaugurated Dec. 14 for seven weeks. The opening week's repertoire includes Lohengrin, Faust and Die Walkure. The advance sale is very large.

John L. Stoddard, with his illustrated lectures, will be at the Academy Dec. 8, 11, 15, presenting new subjects.

The Boston Symphony Orchestra is playing at the Academy of Music to-night to a crowded house.

The week before Christmas is known here as the poorest of the season, caused by all the prominent stores being open evenings and attracting crowds of shoppers. I state this for the benefit of combinations playing here the coming week in case their receipts are not up to expectation.

S. FERNBERGER.

#### OBITUARY.

Leila Farrell, once a prominent figure in burlesque, died of gastritis at the Park Avenue Hotel in this city on Dec. 1. She was in good health until a few days before her death, and was making active preparations for her appearance in vaudeville at the Pleasure Palace. Miss Farrell was the daughter of a clown, and she was born in Portland, Me., about thirty years ago. She made her debut in a juvenile Pinafore company, and in 1886 came to New York and joined Dixey's company in Adonis. Her pretty face and figure won her a place in the front rank of burlesque favorites immediately. In 1887 she joined Nat Goodwin, and played Polly Stanhope in Little Jack Sheppard. Her health failed her at the end of the season and she went to California, from there she traveled around the world, returning to New York last year. The remains were sent to Portland, Me., where her mother resides, and were interred there.

William Steinway died yesterday at his residence, No. 26 Gramercy Park, New York city. He had been ill for three weeks with typhoid fever. He was born in Danzig, Germany, on March 3, 1836, and was the fourth son of Henry Engelhard Steinway, the founder of the noted piano house of Steinway and Sons. He came to America in 1859, and had been the head of the firm of Steinway and Sons since 1889. The erection of Steinway Hall was chiefly due to his enterprise, and it was there that many famous singers and musicians made their American debut. He had been at various times an encourager and backer of German stock companies that endeavored to popularize the German drama in New York city, and was a liberal patron of other dramatic and operatic enterprises.

Frank De Wolf, an opera singer, committed suicide by swallowing tincture of opium at Paterson, N. J., Dec. 2. He had lived in Europe for five years, but had fallen from grace, and his wife, a daughter of George L. Catlin, the poet, deserted him at Dresden, announcing that she would return to her home at Paterson. De Wolf took a faster steamer, arrived first, and met his wife with offers of reconciliation. But she refused, and he killed himself.

Charles Cushman, only brother of the late Charlotte Cushman, died at London Dec. 1, aged seventy-eight years.

Harry Thompson, a member of the Darkest Russia company, committed suicide at San Francisco Dec. 3. He was with Bonnie Scotland last season, and had written several plays, one of which, The Crossroads of Life, was presented by Edmund Collier at the Star Theatre in this city last year.

Mrs. Nathan Franko, wife of the well-known concert-master and violinist, died at her home in this city, on Dec. 3, of typhoid fever. She was a daughter of the millionaire brewer, Jacob Ruppert, and was thirty-one years of age.

#### GOSSIP.

Alexander S. Thwaites, the popular Eastern Passenger Agent of the Piedmont Air Line, has had an unusual volume of Southern theatrical traffic on hand lately. The Piedmont is a road excellently equipped, which touches or connects with the principal Southern cities.

Charles T. Darcy, the dramatist, sailed for Europe on the St. Paul last Wednesday. He intends to spend the winter in the South of Italy. He will pursue his play-writing while abroad. Mr. Darcy does not expect to return to this country before next autumn.

Julia Rossini has returned to this city, owing to the closing of the Hunter company. She is quite ill, and she expects to be obliged to remain in a hospital for some time.

Marie D. Shotwell, of the Lyceum Theatre company, will appear in the next play to be presented at that house.

Stow's Uncle Tom's Cabin company met with a severe loss last Thursday night by the burning of their special car at Hamilton, N. Y. With the car were destroyed two ponies, one donkey, two dogs, banners, uniforms, band instruments, baggage, and a quantity of scenery, including most of the transformation. The car was being loaded at midnight, and the fire is supposed to have originated from a lantern which exploded or was overturned in the car while the men were returning to the Opera House for another load of baggage. Owing to the distance of the railway siding from the fire department reached it. Some of the Opera House baggage was saved. Manager Stow immediately ordered new effects for the company, and states that everything will be replaced within a week or ten days. The loss will exceed \$1,000. There was no insurance.

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# THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

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## TO ADVERTISERS.

Patrons of THE MIRROR are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.

The vaudeville, which under its former designation of "variety" might properly have been called a training school for the regular stage, since so many of those now distinguished on the regular stage developed from it, has of late been drawing to its theatres players who have been prominent in the soberer and more formal walks of amusement. This is a fact which may be regarded with varying opinions from various viewpoints; but it seems to show that the vaudeville is growing much better, and, therefore, much nearer the regular stage, and that it is educating a new public for the more consistent forms of entertainment.

THE MIRROR regularly receives weekly—generally on Monday evenings—numerous dispatches which are of little or no value as news, and the publication of which usually would serve no general theatrical purpose. These dispatches tell of the display of the "S. R. O." sign in places where they have no such piece of theatrical property; or of the "phenomenal success" of this or that well-known play which ordinarily would not remain out if it were unsuccessful; or of the alleged breaking of some local record—and local records are not of general concern—by one or another attraction, which does not attract in large centres on its merits. Of course, if such dispatches were to be published at the eleventh hour in THE MIRROR they would in many cases mislead readers who in the regular record of the paper—a record which covers the theatrical world more fully than it was ever covered before—find every fact of consequence about the movements and the business of companies. THE MIRROR is always ready to publish news of general theatrical interest, but it cannot, through the class of dispatches referred to, burden its columns with inconsequential matters or thinly veiled advertisements of persons who in this way hope to further individual interest.

## THE MIRROR.

THIS number of THE MIRROR signifies the entrance of this paper upon its nineteenth journalistic year, and offers opportunity for a brief and legitimate retrospect, as well as a prospective view of dramatic journalism, based on the history of this publication.

When THE MIRROR came into being, and for several years after it had established a right to existence, there was a common opinion that in this country there was no field for a theatrical newspaper that was not alive to sensation and given to the exploiting of matters that may in some relate to the theatre yet not be legitimately of the theatre. It was, in short, an argument which to-day might be applied to a journal of the profession of the law, in effect that such a publication, in order to win success, should devote itself to the eccentricities of legal science and the misdoings of lawyers; or to a journal devoted to medicine, which should chronicle at large the errors of its practitioners and magnify their failings as men. There was, also, in those earlier years of THE MIRROR, a theory that beyond this reliance upon sensational and really extrinsic matters, it was necessary for a theatrical newspaper even to resort to abuse and black-mail.

It is a sufficient answer to the mistaken theory above noted to say that whereas, when THE MIRROR entered the field of dramatic journalism, and for some years thereafter, there were in existence publications conducted upon that theory, they have disappeared; that THE MIRROR, which from the first has steadfastly adhered to legitimate principles in journalism, and to the best interests of the theatre, has during all these years steadily grown in public as well as in professional respect; and that to-day, alone in this country, it stands as the champion of all that is best in the dramatic field, and the acknowledged organ of the profession. It has destroyed the meretricious theory of dramatic journalism that formerly prevailed; it has not only evolved a new theory in its place, but it has at the same time established itself on a basis of esteem that promises to endure.

It is with an excusable pride that THE MIRROR calls attention to these facts, because the facts redound to the credit of the theatre itself. It is not a matter of vain glory, but a matter of history that every friend of the stage must rejoice in. And the present position and influence of THE MIRROR, at the front of dramatic journalism, will serve only to newly influence it on the lines of dignity and good repute that it has always followed, and to inspire it with new purposes that shall hereafter make it increasingly influential, as well as add to the zest of its welcome the world over, wherever the stage is a factor for civilization, and wherever a journal warmly and honestly devoted to the stage and its literature is appreciated.

THAT is an interesting theatre feud in Berlin. The Emperor is a leader of one faction, and all grades of society are concerned in the affair. A committee had awarded the two SCHILLER prizes for dramatic composition to HAUPTMANN. The Emperor overruled this award, and bestowed the prizes upon WILDENBRUCH. Last Tuesday, at the Deutsches Theatre, HAUPTMANN'S *Sunken Bell* was performed before an enthusiastic audience, and the author was called before the curtain as a protest against the Emperor's decision. The next night, WILDENBRUCH'S *Kaiser Heinrich* was performed at the Berliner Theatre, and the Emperor, a witness, led the applause of a large audience. It is recorded, without reference to the relative merits of the authors, that the audience at HAUPTMANN'S play was the more enthusiastic. The Emperor of Germany is no doubt a powerful person; but this is one of those rivalries that even an absolute monarch is powerless finally to decide. A people used to arbitrary government in most things will make their own decision as to the theatre, its authors and its performers.

A CASUAL glance at Broadway theatres this week might lead the stranger to fancy that he was in London instead of New York, owing to the number of London stars here in constellation. These stage visitors will prosper in New York in accordance with their merits and the merits of their plays. Will the day ever come when the same may be said of Albion's capital?

THE Christmas MIRROR is in press, and will probably be on the news-stands before publication of the next regular issue of this paper. The Christmas MIRROR was first separately published in 1880, and thus is the oldest individual holiday publication in this country. It has grown in popularity with its years, and the forthcoming number has features which it is believed will make it the best yet issued.

## PERSONALS.



CONGER.—Frederic Conger, pictured here, is a clever light comedian and light juvenile who has been under the management of A. M. Palmer, Daniel Frohman, Charles Frohman, William Calder, W. A. Brady and others. His associations have been with high-class society plays and comedies that have given him the ease and grace that mark all his characterizations.

DEKLEY.—Richard A. M. Dekley, correspondent of THE MIRROR at Hudson, N. Y., was last Tuesday elected mayor of that city.

O'NEILL.—During the opening performance of *Monte Cristo* at the Murray Hill Theatre last week, James O'Neill received a handsome floral horseshoe, presented by J. W. Shannon, Frank Cotter, Frank Oakes Rose, and others.

VAN BIENE.—Auguste Van Biene will give one or two cello recitals at the Waldorf during the season.

ADAMS.—Maude Adams's starring tour will begin about Sept. 15 next, and her stellar debut in this city will occur a month later at the Empire or the Garrick Theatre. She will have a new play, possibly written by J. M. Barrie.

DAVENPORT.—Fanny Davenport will be seen next season in a play by an American author whose name is not yet to be revealed. This will be Miss Davenport's last year in the Sardou plays.

IRVING.—Sir Henry Irving has subscribed to the fund raised by the *London Daily Telegraph* for a farewell Christmas gift to United States Ambassador Bayard.

HOUGHTON.—The Rev. Dr. Houghton, rector of The Little Church Around the Corner, was confined to his home with a severe cold last week, but is rapidly recovering.

DE ANGELIS.—Jefferson de Angelis will replace Richard F. Carroll in Brian Born Dec. 21, and announces another stellar appearance next March. Mr. Carroll will be a member of Camille D'Arville's *Kismet* company.

ROSENTHAL.—Moriz Rosenthal, the pianist, who has been ill at Chicago, is reported as convalescent.

ROBINSON.—Margaret and Anna Robinson, with their mother, have rented the house 131 West Forty-ninth Street for a term of years, and will make this their permanent residence.

BISHOP.—The many friends of Mrs. C. B. Bishop, widow of the once favorite comedian, Bishop, will be pained to hear that she is very ill at St. Elizabeth's Hospital. Mrs. Bishop is engaged with Joseph Jefferson's company, but has been obliged to defer joining the company on account of illness. Mrs. Bishop comes of good old theatrical stock. Her father was the late Joseph Parker, of Baltimore; her sister is Mrs. Joe Polk. When Charles Dickens visited this country in 1860 Mrs. Bishop, then Josephine Parker, had the honor of acting *Oliver Twist* before him, and the great author paid her a very high compliment for her work.

BRADY.—Manager William A. Brady spends each Sunday in reading plays. Last Sunday he went through no less than forty-two manuscripts without finding one fit for production. Still he guarantees a reading to every author that sends him a play.

CALVÉ.—Madame Emma Calvé arrived last Sunday from Europe after a stormy trip and much illness. She will appear at the Metropolitan Opera House Friday night as *Carmen*.

NORDICA.—Madame Lillian Nordica signed last Saturday a contract by which she will commence Dec. 28 a concert tour of the large cities, supported by an excellent company.

JEFFERSON.—Joseph Jefferson, called before an audience at the Olympia Theatre, St. Louis, last Saturday night, at the close of an engagement, denied the rumor, locally current, that he would retire from the stage and not be seen again in that city. "When I do retire," said Mr. Jefferson, "it shall be after it has been announced to the public, and I shall not make the announcement as long as I have health."

SUTHERLAND.—A. L. Sutherland made the arrangements for the Brady-Edwards production of *My Friend from India*. Mr. Sutherland has decided to remain in London.

## A COMPLIMENT RETURNED.

The London Referee.

THE NEW YORK DRAMATIC MIRROR generously gives high praise and hearty congratulations to our Thousandth Number, describing us (kindly spare our blushes!) as "England's brightest, cleverest weekly." If for "England" you substitute "America"—why, there you have THE MIRROR.

## VAN BIENE RAPS THE "CRITICS."

At the last performance of his engagement at the American Theatre, Saturday evening, Auguste Van Biene was called upon for a speech. He neatly thanked the New York public for its kindness to himself and his company, and added:

"I have only one fault to find in my reception here, and that is with the newspaper critics, who have taken exception to my personal appearance. I came to America as an actor and a musician, not as a professional beauty. Had I posed as the latter, I do not believe that your government would have permitted me to land."

Mr. Van Biene's tour will begin on Thursday at Utica, with Rochester, Toronto, Montreal and Philadelphia following.

## PROFESSIONAL WOMAN'S BAZAAR.

The annual bazaar of the Professional Woman's League opened yesterday at the St. Cloud Hotel, and will continue through the week. There will be music each evening and a doll show is a leading feature. Joseph Jefferson has contributed an original watercolor, and the following ladies are at the table: Mrs. George H. Cobill, Mrs. Hattie F. M. Allen, Mrs. T. St. John Gaffney, Mrs. Tulla Felt's Toland, Mrs. A. Ernest Gallant, Mrs. Seymour Parker, Mrs. David Steinhilber, Mrs. Har'le Steinhilber, Mrs. Vivian Bernard, Mrs. Theres Lechner Eckstein, Pauline Willard, Emily Rigel, Engel Sommer, Clara Baker Rush, Kate Gilbert and Helen Ottolengui Hirsch.

## LETTERS TO THE EDITOR.

MORTUARY REMARKS BY COLONEL BROWN  
New York, Nov. 24, 1896.

To the Editor of The Dramatic Mirror:—Six.—At the meeting of the Actors' Society of America held at the Broadway Theatre, on Nov. 19, John McInnes, president of the Society, offered a resolution to the effect that, on the remains of William E. Burton, buried in St. John's Park, on Hudson Street, which park was shortly to be thrown open to the public, the Society was in favor of starting a subscription to erect a monument over the spot where the dead comedian is buried. It was also stated that the public—that is, the older generation, who remembered the late William E. Burton—would be asked to subscribe.

Now, with all due respect to the memory of the late William E. Burton, who was without doubt a clever actor, I think that when it is proposed to take up a collection from the profession for the erection of a monument over the remains of any one, that artist should be Edwin Forrest, one who was not only born in America, but who gave to his brothers and sisters more than any one else ever did. I refer to the Edwin Forrest Home. While that is the greatest monument any man can have, still I think that a monument subscribed for by the profession would be in order. Then, after that is done, where is the one that better deserves such a recognition from her brother and sister artists than Charlotte Cushman?

Some time ago it was proposed getting up subscriptions for erecting a monument to Lester Wallack, but the project fell through from lack of interest taken by the profession. Did any one ever hear of said Wallack? Was he private character for either Forrest and Cushman? Were they not both great artists, and an ornament to their profession?

Why is it proposed to erect a monument to William E. Burton, and what has the converting of St. John's Cemetery to a public park got to do with "disturbing the remains of William E. Burton," when his remains lie in Greenwood Cemetery, on 7th Avenue? Only a short distance from the grave of William J. Florence stands a monument several feet high, upon which is inscribed the following: "William E. Burton, born Sept. 24, 1804, England. Died Feb. 10, 1880, New York."

Burton was a pewholder in St. John's Church, and when he died the burial service took place at the church. William E. Burton's name does not appear on the list of lot owners who had tombstones in St. John's Cemetery, only the name of Edward Burton appearing on the list. Burton is said to have been buried in St. John's churchyard, but when his remains were conveyed to Greenwood (as they undoubtedly were) I have been unable to find out.

While on this grave subject, I must say that I am surprised to find so little attention paid by friends as well as by very near relatives to those who in their time were considered great favorites with the public. Among those who lie in Greenwood Cemetery are Mr. and Mrs. Tom Flynn, James Charles, Mr. and Mrs. F. C. Cooper, Henry Dean, Ann Perceat, Rose Tiffin, Mr. and Mrs. John Dwyer, John Brown and his first wife, Annette Hawley, William J. Florence, Harry Mann (Montague), Mat Bannister, A. H. ("Dolly") Davenport, Henry Hunt (once the husband of Mrs. John Drew), Ferdinand Palmo, Milly Cavendish, Annie La Cose (who is buried in the "Poor Ground"), Matilda Heron (who has no stone to mark the resting place of poor Charles), Louisa Clarkson, Miss Hildreth, Louisa Islerwood, Henry Chapman, Mary Duff, George F. Brown, Constantine Clarke, Charles Melton (Walcott), Lillian Olcott, Viola Crocker Barrett, Mrs. Sharpe, Eliza Logan, George Wood, and many others, whom the general public could not find without a long search.

In the Wallack lot in Greenwood lies Lester Wallack's remains, and only a short time since would be unknown to the passer-by, without headstone or footstone.

In Cypress Hills lie Edmund Simpson, Tom Barry, and Joseph Jefferson's first wife.

The graves of George Holland, of "Little Church Around the Corner" fame, and Kate G. Holland in the old Dramatic Lot in Cypress Hills, need attention.

"Dummy" Allen, Mrs. George Barrett, Francis C. Wemyss, the actor-manager-historian, and his son Thomas, as well as many others of note are sepulchred there.

It is singular that so many well-to-do actors do not have the graves of their dear better attended to. The mother of Joseph Jefferson and his half brother, Charles Burke, lie in old Roseland Cemetery, Philadelphia, and it is but a short time since I visited them and found them neglected. The graves of Mrs. Joseph Jefferson the first, and two little daughters in Cypress Hills need attention.

I am pleased to know that the daughter of Edwin Booth pays great attention to the grave of that great artist, and that Mrs. Barney Williams does not neglect giving every attention to the spot that covers the remains of Barney. One of the stones over the remains of Mr. Wemyss is broken—the cement gave way and the stone lies on the ground.

COLONEL T. ALLISTON BROWN.

## THE ACTORS' VOTE.

Galesburg, Ill., Nov. 30, 1896.

To the Editor of The Dramatic Mirror:—Six.—Whenever the opportunity presents itself to parties with political aspirations to address a body of actors, they invariably sing the same old tune. "Why don't the actors vote?" Now, if they would only change the tune to "How may the actors vote?" they would, if they could solve the question, oblige a great many of us.

I have not voted for so long a time that I would have to be coached in order to do it properly. It is not my fault. I have not had the opportunity. I have every season been lucky enough to have an engagement. I leave New York a month before the Fall election and return in May or June, after the Spring election is over. What would they have me do? Give up my engagement? I should have had great pleasure in voting this Fall.

J. L. SARGENT.

## QUESTIONS ANSWERED.

J. M. H., Denver, Col.: He is not.  
George Wood, Springfield, Ill.: She is not dead.  
F. M. S.: 1. THE MIRROR cannot tell where the company named will be on Dec. 25. 2. He is.  
George Avenue: Write Dick and Fitzgerald, Ann Street, New York.  
Rensselaer, Paris, Ky.:—The Bells is a drama with a psychological turn.  
—JAN ENRI, Washington, D. C.—Address Richard Dwaney, Daly's Theatre, New York.



## THE USHER.



At the dinner given to "Ian MacLaren" (Dr. Watson) by the Lotos Club on Saturday night there was a deal of fine speechmaking by Chauncey Depew, Andrew Carnegie, Dr. Robert Collier, and others: but in spite of this formidable array of post-prandial talent William Winter made the hit of the occasion.

He spoke of Scotland, its romance, its lore and its scenery. His masterly treatment of the theme (you know, of course, what magic of words the veteran critic possesses) carried his hearers off their feet and at the climax of the speech the entire company burst into spontaneous and prolonged cheers.

Dr. Depew rose from his place directly afterward and moved that a dinner be given by the Lotos during the season to Mr. Winter, whose services to the stage, he said, could not be overestimated. The proposal was carried unanimously, and accordingly a red-letter stage night is in store for the Lotos members.

Naturally the Watson dinner assembled a number of ministers at the Lotos' hospitable guest table, and stories at the expense of gentlemen of the cloth were in order.

Dr. Depew fell in line with the other speakers and apropos of the rumor that the author of "The Bonnie Brier Bush" was thinking of accepting a "call" to a church in this city, expressed the hope that for once rumor might be true and that his decision would coincide with that of a minister, similarly situated, who sought guidance from on high before accepting an invitation to take a new charge.

A caller saw this minister's young daughter while the deliberations were in progress and asked her whether the move had been decided upon definitely.

"You can judge for yourself," said the girl, "when I tell you that father's on his knees up stairs and mother's packing the trunks."

The *Free Press* of Detroit has begun a righteous crusade against what it aptly calls "the modern juggernaut"—meaning the fellow who squeezes in and out between the rows of seats in the entrance, crushing women's feet, spilling their dresses, and compelling an altogether inexcusable amount of discomfort to everybody in his neighborhood.

My esteemed contemporary points out that this nuisance is as bad as the high hat horror, if not worse, and that it is a greater source of annoyance to women than millinery sky-scrapers can possibly be to men.

I agree thoroughly with the *Free Press'* strictures, but I am obliged to add that the practice complained of has a deeper origin than the pigheadedness of a certain class of men.

Theatre architects, owners and managers are to blame for crowding seats so close together that egress is impossible without obliging people to stand and lift the chair seats to make passage room.

Of course the niggard policy which results in jamming the knees of the visitor against the back of the chair in front of him is due to the wish to economize space and increase the seating capacity; but it is a mistaken policy in the long run. I believe that more money is lost by it than is gained by sacrificing the comfort of patrons to add a few dollars occasionally to the receipts.

There are several theatres in New York which one dislikes to visit on that account, and I have heard the matter commented on unfavorably by playgoers time and again. It is a wise thing to make the public feel as comfortable as possible, and if sufficient room were spared to allow of easy passage between the rows, even the foot-crushing, peace-disturbing entrance flitter would lose its terrors.

The "benefit" system continues to be employed by Messrs. Nixon and Zimmerman of Philadelphia. The plan is to give to various persons one-half of the amount of all tickets they are able to sell privately, the other half being divided according to sharing terms between the visiting attraction and the local management.

At the Chestnut Street Opera House, for example, these "benefits" are announced for five nights a week during the coming nine weeks, the attractions being consecutively The Gay Parisians, A Milk White Flag, The Thoroughbred, Secret Service, and Kellar.

While the scheme undoubtedly increases attendance I doubt whether it profits the attraction in the long run. It introduces an element in the audiences that is decidedly unpleasant for artists of the better class to play to, and when a drawing place comes along naturally it causes a considerable reduction in the net receipts.

It was Goodwin, of "dollar store" fame, who originated the idea nearly twenty years ago, and it has been a feature peculiar to Philadelphia theatrical business ever since. The "dollar store" flavor has clung to it straight through,

and there are many traveling managers who share the belief that it has had a demoralizing effect.

Alexander Comstock, of farce-comedy fame, is in Atlanta arranging the details of William J. Bryan's lecture tour.

Mr. Comstock sends me a paper containing a description of his plans. It states that "Mr. Bryan is to be the star and sole attraction. There is to be no orchestral accompaniment or any other feature to add to the entertainment. The entire tour in its advertising arrangements is to be conducted upon a high and dignified plane."

Mr. Comstock evidently expects to accomplish something that Mr. Bryan's late campaign managers were unable to accomplish; but it is comforting, at least, to know beforehand that there is to be no incidental music.

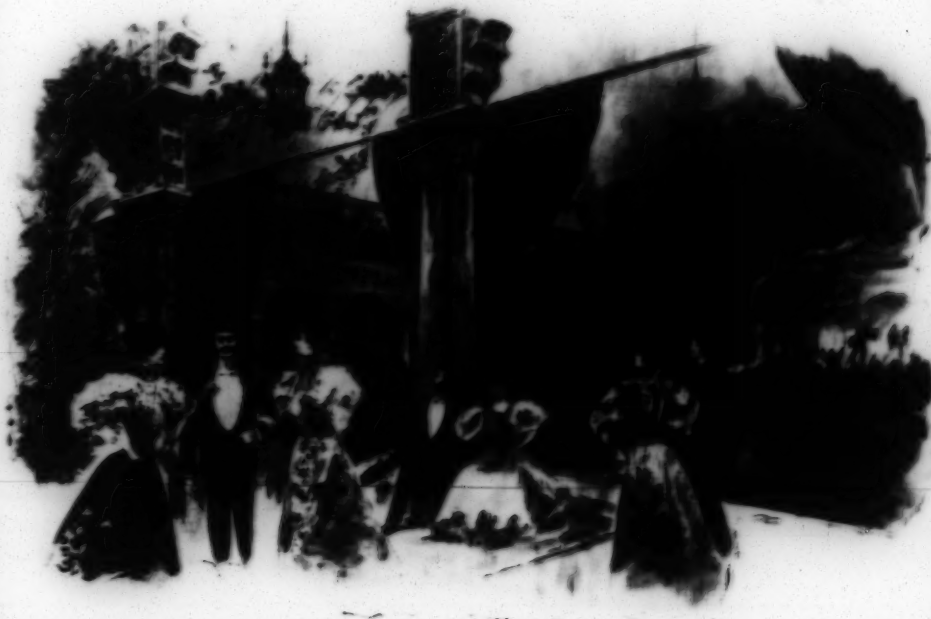
The failure of the Mapleson opera tour is distinctly to be regretted, although the end that has come was inevitable as soon as it developed that the fashionable set intended to give the project the cold shoulder.

Colonel Mapleson brought over an excellent group of artists, a superb chorus, and a fine scenic equipment. The performances given at the Academy were excellent, for the most part. But the chattering, bediamonded, harsheled crowd that patronized the Metropolitan had no opportunity to exhibit themselves to one another and to the *hoi polloi* at the parquet and gallery at the old house, and consequently the Mapleson season was foredoomed from the start.

What happened in New York happened elsewhere, and the withdrawal of the Colonel's English backers at a critical point, after a considerable loss, brought the venture to a sudden close.

The untimely fate of the Mapleson tour proves again that the support of mere music-lovers is not sufficient to prosper grand opera here—without the ostentatious "swagger" crowd and all that its favor implies grand opera starves.

Colonel Mapleson is a better qualified impresario than anybody that ever aspired to that



THE TAMPA BAY HOTEL CASINO.

post in this city. But fitness seems to have nothing to do with the case.

Robert Dunlap, by the way, recently was elected president of the Abbey, Schoeffel and Grau company to succeed the late Mr. Steinway. Mr. Dunlap knows how to make a good hat, but what does he know about grand opera?

## THE NEW CASINO AT TAMPA.

The Tampa Bay Hotel Casino, erected by H. B. Plant, of the famous Plant System of Southern railways and steamships, was opened brilliantly last Thursday night by Minnie Maddern Flake and her company in Marguerite Mornington's new comedy of sentiment, *The Right to Happiness*. The theatre was crowded to the doors by a fashionable audience, including many well known New Yorkers sojourning in Florida for the winter, and the occasion was one of great eclat.

Although the Casino stands in the grounds of the Tampa Bay Hotel—one of the largest hotel buildings in this country—it is intended for the use of the general public as well as that of the guests. The exterior of the building is handsome, and in keeping with its semi-tropical environment. The auditorium is decorated in white and gold and, as the accompanying illustration reveals, it is distinctly attractive. The seating capacity is more than 1,200. There is a large foyer, luxuriously furnished, whose wainscoting is of fine polished native woods. The carpets and hangings, which were especially selected by Mrs. Plant, are of rich old gold. The roof is to have a palm garden. There are in the edifice a restaurant, cafe, swimming pool, billiard rooms and other features of recreation. Messrs. Miller and Kennard, of Tampa, are the architects.

The stage has been completely stocked with scenery by Richard Marston—which means that it is of the most artistic description. The electric light plant is of the latest type, every need of illumination both in front and behind the scenes having been satisfied in the most approved manner. The various departments of the establishment are in the charge of expert and experienced officers. A picture of the interior of the Casino is carried on this page.

Colonel B. W. Wrenn, traffic manager of the Plant System, has his office in the Casino. Colonel Wrenn, through the American Theatrical Exchange, has secured the pick of attractions visiting the South this season, and judging from the auspicious and highly successful inauguration of the Casino a prosperous career is in store for it, and Florida at last will become a mecca for touring companies.

Wire Johnstown Opera House, Pa. Good open time. First-class attractions only.

## A CARMON ON THE HALF SHELL.

The Motions first dancer often get a chance to preach, and would have to preach behind a net if she attempted it in person; but a certain benefit that is now being arranged for in New York is a splendid test for a sermon. This is an age of revivals. Suppose we have a little one right here?

The way in which money poured in from all sides after the very first mention of this benefit is only more proof that the people of the stage are the most generous people in the world. Which is to their credit, of course.

The big-hearted woman who is to be swept from actual want by this benefit is one of the typically generous people of the theatre. Few know what she has done for those dependent upon her. But when will actors learn to be just and prudent regarding money before they are generous? When they do there will be no more need for benefits.

Among the sporting fraternity the man who pays his bills, and does not put aside money for a rainy day instead of giving it right and left and burning it in obtaining liquid refreshment for his companions, is not a "thoughtful" in the estimation of his cronies.

It is almost as bad in the theatrical profession. There are a few men who have provided homes for their families and educated "the boys." Are they popular? No. But it seems to me that one of these days they will sit in a cloud and have a harp to swing just because they have proved one thing—that an actor can be a good citizen!

I don't want any bouquets or cut flowers for that little sermon, but I hope you'll all cut it out and paste it in your hats. I'm going to myself.

How I wish they wouldn't call that dear little Huberman the "boy" violinist! Ever since the Bryan boom there have been "boy" this and that all over the country. It seems to be more virulent than the measles. Only the other day I heard of a "boy" out. And young Huberman is entirely too manly and too clever to be killed off by any such name. We are getting him to death as it is, but to class him with the various "boy" franks of the time is cruel.

I should like to know why it is that when a bit of a matron like Madge Kendal finds that she can no longer ship the dramatic tra-la-las with any amount of grace she begins to utter

sour sentiments through her hat regarding her profession? "It's a terrible life for a woman," she says. That sounds like a polite grunt. When you have climbed the ladder to a successful position, what is the use of throwing large chunks of discouragement at those who are at the foot? It's not ladylike; it's almost un-virtuous!

I don't see why THE DRAMATIC MIRROR should be behind any other paper in the matter of departments, and so I have had a great many letters asking for information as to what will prevent the teeth from falling out and the ears from growing in. I have taken this opportunity to give a few hints on Health and Beauty.

TAILOR.—For an ingraving free you should use a wash of boiling water, to which the following lotion has been added:

1 spoonful nitro glycerine.  
1 spoonful vaseline.  
1 spoonful sweet oil.  
1 spoonful baking powder.  
Use before and after meals.

LITTLE BLONDIE.—If, as you say, your hair is growing pink, it is because you have been careless in using the preparation suggested by the evening paper. Try bathing it night and morning in borax, and let me hear from you as to the result.

DISCOURAGED.—I cannot understand why your eyebrows and eyelashes fall off if you faithfully use the mullage and pua vomica, applying with a camel's hair brush in the manner prescribed. If they still continue to fall off, you had better consult a specialist. See answer to Trilby.

I know the sort of business I'm going in when I get tired of the weary round of society, the glittering life of fashion and all that sort of thing, and long for real rest! Right across the way from the little den where I write this there are three business establishments. One is a real estate dealer's, next door is a plumber's, and next an undertaker's. Talk of a restful outlook! The sea isn't in it for quiet compared to those three shops!

There are coal specimens in one window, a porcelain bath tub in another, and a white velvet cushion in the third. They sit around all day, except when they go out to luncheon. Then they lock up and put cards in the door. Nobody ever goes in one of the shops, but they visit each other once in a while. There seems to be a bond of sympathy between them. Somehow I long for an epidemic or a blizzard which might stir up some business for them. But I can't help thinking what a dandy place either one of those shops would be to study a part in—or write a play—or die.

THE MATINEE GIRL.

## GOSSIP OF THE TOWN.



Above is a picture of Will H. Sloan in his costume as "Sally," the leading character in *Over the Garden Wall*, in which Mr. Sloan's brother, the late George H. Knight, became famous. Mr. Sloan copies the Knight make-up, and his friends expect that he will parallel the success of that popular comedian in this amusing piece.

W. J. Denny has resigned from the Coon Hollow company.

Martin J. Dixon, Frank Harvey's American representative, has disposed of *Shall We Forgive Her* to Jacob Litt.

W. H. Thompson, Mabel Amber and Bijou Fernandez will be members of The Gay Mr. Lightfoot company.

Arlene Athens recently played the lead in *A Red Stocking* at a few hours' notice and scored a strong success.

J. May Bennett is most successfully playing the young German in *That Naughty Kid*, and the lawyer in *Little Miss Thompson* with the Myra Collins company.

Blaney's *A Baggage Check* has played to good business in Pennsylvania. Thomas Evans has signed to be featured in *A Rich Pauper* next season.

Clyton W. Legge has closed with *The House of Mystery*, and has joined Jacob's *Queen's Theatre* company at Montreal.

Many professionals have volunteered to entertain the infirm and crippled inmates of the Blackwell's Island Almshouse at an early date.

Bosse's Band will open its tenth tour Dec. 27 with a concert at Carnegie Hall, assisted by Elizabeth Northrup and Martina Johnstone.

The Two Little Vagabonds broke its own record at the Academy week before last, taking \$14,000.

Mayor Strong was an invited guest at a performance of *Greater New York by Night* at the Germania Theatre, Friday night.

James Kennedy, of Gorton's Minstrels, fell during a performance at Lowell, Mass., last Wednesday, and broke an arm.

A car belonging to Stowe's Uncle Tom's Cabin company was burned at Hamilton, Ont., last Thursday; a pony, a donkey, and two trained dogs were lost.

Ed E. Pidgeon, the song-writer, formerly of the New York *Journal*, who has been in advance of Hopkins's Trans-Oceanic Star Specialty company, has resigned to succeed the late Joseph J. Held in the management of the Bijou Theatre, Brooklyn.

Frank Harvey's American representative, Martin J. Dixon, will resume the tour of *The Land of the Living*, which was temporarily closed on account of the sudden death of the late manager, Gustave Kahn. Mr. Dixon will give the play his personal attention and engage an excellent company, including Frank Harrington. The tour will open in January.

Frank R. Jackson, for years a member of the Old Jed Prouty company, has been compelled through serious illness to cancel his engagement with Davis and Kersh, and is at present at his home in this city, 48 West Sixty-fifth Street.

Minerva Dorr has just received the manuscript of an operatic comedy, entitled *A Safe Cure*, written to order by a prominent playwright. It is said the possibilities for high class comedy situations and fine costuming are unusual. Miss Dorr will go on tour after Jan. 1.

Emmie Calvé is said to have signed for next season at the Paris Opera Comique, where she is expected to originate the title part in *Masenet's* *Bapho*.

The Kansas City *Star* concluded last week a competition in "brownie" drawings, open to the children of the city. The prizes were awarded by Palmer Cox, and the winners received tickets to a performance of *The Brownies* at Costello's Opera House, Nov. 30. All the other competitors saw a special matinee, Dec. 1, upon invitation of the *Star*. Three thousand hopefuls entered nearly twenty thousand sketches in competition.

There were rumors last week about Congressman Henry C. Minor and his managerial interests. Mr. Minor confessed that he is prepared to sell several theatres on easy terms. He wishes to travel and rest. Mr. Minor denied a rumor that he contemplates a consolidation with other theatrical interests. The report that J. Charles Davis is no longer business manager for Mr. Minor was explained by the statement that Mr. Davis was out with the *Lost, Strayed or Stolen* company.

The Mr. Barnes of New York company, now playing in New England, includes W. M. Broyles, manager; Frank Dupres, advance agent; Lorraine Hollis, Edithan Palmer, Helen Du Bois, Hazel Hugo, Edwin Brewster, Orme Caldera, Fredrick Sackett, D. S. Murdoch, Arthur B. Benson, C. Harry Kittredge, Frank H. Crane, and George Fenton.

Frank Rolleston was engaged at short notice to play Ned Dremmer in *The Great Unknown* last week, with George Holland at the Park Theatre, Philadelphia. Mr. Rolleston has also been engaged to play the lead in *The Jilt* this week.

The cast of Paul Bourget's *Un Idylle Tragique*, to follow *Villa Gaby* at the Paris Gymnase, will be as follows: Olivier Du Prat, M. Candé; Pierre Hauteville, M. Grande; Ely de Carlsburg, Jane Hédine; Yvonne Chézy, Madame Valma; and Berthe Du Prat, Madame Lecomte.

B.D. Shaw, Mgr. or Agt. At Liberty. Minnes.



## AT THE THEATRES.

## Wallack's.—The Rogue's Comedy.

Comedy in three acts by Henry Arthur Jones. Produced Dec.

Bailey Prothero	E. S. Willard
Lady Davenport	Virginia Buchanan
Sir Thomas Davenport	Bromley Davenport
Miss Jennison	Oiga Brandon
Sir William Clarendon	Frank Cornell
Lady Clarendon	Mrs. H. Cane
Lord John Bucklow	Mrs. de Vener
The Marquis of Bicester	Stewart Allen
George Lambert	Percy Wither
Mr. Sydenham	Oswald York
Mr. Redell	E. W. Thomas
Mr. Hubbock	H. G. Lonsdale
Mr. Chester	Earle Browne
Miss Froy	Charles Robinson
Mrs. Redell	Violet Armstrong
Palmer	Agnes Knights
Chubb	Harry Barfoot
Robert Cushing	Brian Casey
	Harry Cane

A large audience greeted E. S. Willard upon his return last night to New York, and his performance of the latest play from the pen of Henry Arthur Jones was followed with intense interest. The story of *The Rogue's Comedy* was given at length in *THE MIRROR* when the play was first seen in London, and again, when a few weeks ago, it was produced at Boston. Briefly told, it narrates the eventual downfall and flight of Bailey Prothero, a thoroughly swindler, an habitual charlatan, who had been the idol of a small aristocratic circle by the exercise of imaginary clairvoyant powers in regard to certain missing shares. In his deception he was aided by his wife, masquerading under the name of Miss Jennison, whose business it was to lure victims into the net of the impostor. A fortunate random prophecy brought wealth and favor to the deceiving couple, and Prothero has persuaded his willing dupes to organize a syndicate and banking business. Riches rolled in and he married Miss Jennison—his own wife—and became a social notable. Finally they are threatened with exposure by their son, George Lambert, a young barrister, who does not know his parentage, although the erring parents know him. A former accomplice returns to London and forces Prothero's hand until he gives in and, during the progress of a grand reception at his house, the impostor and his wife make their escape and flee the country.

Bailey Prothero more than suggests Mr. Jones's Dethic in *Judah* and his Remon in *The Masqueraders*, but these suggestions only serve to accentuate a remarkable character drawing. The play, while highly improbable, never fails of entertainment and interest, and is an exceedingly valuable addition to Mr. Willard's notable repertoire. The distinguished actor carries his part with a sweeping dash to the success that seems ever within his easy reach. He gives a splendid picture of the connoisseur charlatan, presenting the part with extraordinary care and a rare display of thoroughly applied melodramatic resources.

Mr. Willard was admirable in the first act when he gave clairvoyance scenes to various female members of Lady Davenport's household. He reproduced the trance simulation of fortune-telling impostors most effectively. His make-up, too, was wonderfully like the get-up of charlatans of the Prothero type that infest all large cities where credulous dupes abound.

Oiga Brandon was seen to advantage as Miss Jennison, and Oswald York gave an effective impersonation of George Lambert. Other effective impersonations were offered by Percy Wither as the Marquis of Bicester, by Frank Cornell as Sir William Clarendon and by Stewart Allen as Lord John Bucklow.

Virginia Buchanan as Lady Davenport, Bromley Davenport as Sir Thomas Davenport, Mrs. Cane as Lady Clarendon and Hand Vener as Nina Clarendon were all satisfactory. In fact the entire supporting company did creditable work.

The presentation is well staged and the performance ran smoothly throughout.

## Bijou.—The Queen's Proctor.

Comedy in three acts adapted by Herman Merivale from the French. Produced Dec. 7.

Sir Victor Crofton, Bart.	Arthur Boucher
De Pagan, M. P.	Henry Vihart
Cesar Borgia	W. G. Elliot
Joseph Poppicomb	E. W. Thomas
Madame	Mark Kinghorn
Thompson	Charles Truade
Go-down	Metcalf Wood
Susan	A. Stuart
Lady Rollet	E. Scott Darnley
The Hon. Miss Pilkington	Helen Rous
Mrs. Mayday	Mabel Beardsley
Williams	Katherine Stewart
Lady Crofton	Violet Vanbrugh

The recent success achieved in London by Arthur Boucher's production of *The Queen's Proctor* was duly recorded in *THE MIRROR*, where the play was discussed at length. The present performance in this city is by practically the same cast as that seen at the London Royalty, and Mr. and Mrs. Boucher (Violet Vanbrugh) are again in the leading roles.

*The Queen's Proctor* is an adaptation by Herman Merivale from the familiar *Divorçons* of Victorien Sardou and E. de Hecq. It is admirably transplanted to an English environment, and is made to tell a story based upon a bill supposed to have been introduced in the House of Commons for the purpose of making divorce possible by mutual consent, on reasonable grounds, entirely dispensing with the intervention of the notable official known by the title of *The Queen's Proctor*.

Sir Victor Crofton and his Italian wife are on the verge of agreeing to disagree. Sir Victor's friend, Poppicomb, has had some transitory success in keeping away from his wife, and his testimony is imparted to Sir Victor, who scorns a public separation. A cousin of Lady Crofton appears, and she seems to prefer his society to that of her husband, and everyone is madly interested in the progress of *The Queen's Proctor* bill. Many amusing complications ensue, as in the original French play, and all ends, of course, in restored peace.

Arthur Boucher gives an excellent impersonation of the half-jaded Sir Victor, and Violet Vanbrugh a clever performance of his young Italian wife. Henry Vihart, W. G. Elliot, Ernest Hendrie, Mabel Beardsley, Helen Rous, and Katherine Stewart are all well cast and offer entertaining characterizations, while the minor parts are capably played.

The play is beautifully mounted, Sir Victor's hunting-box showing as pretty an interior as New York has ever seen. On Wednesday afternoon *The Chill Widow* will be repeated by request, and on Thursday evening *Kitty Clive*, actress, will be added as a curtain-raiser, with Irene Vanbrugh in the title part.

## Garden.—Arms and the Man.

Richard Mansfield revived last evening George Bernard Shaw's satirical comedy, *Arms and the Man*, being assisted by Mrs. McKee Rankin and Katherine Grey, members of the original cast, who were added to his stock company for this

occasion. The play, which was appreciatively received by a large audience, will be repeated Friday night, and at the Saturday matinee. Tuesday evening Prince Karl will be presented; Wednesday, *A Parisian Romance*; Thursday evening, *Beau Brummell*; and Saturday evening, *Richard III.*

## Knickerbocker.—The Dancing Girl.

Drama, by Henry Arthur Jones. Revived Dec. 7, 1896.

The Duke of Gulsebury	H. Beerbohm Tree
The Hon. Reginald Slingsby	Gerald Du Maurier
Charles	Mr. Montague
David Ives	Lionel Brough
John Christian	Lawrence Cantley
Mr. Craik	Charles Allan
Mr. Goldpink	G. Taylor
Capt. Loddin	F. Percival Stevens
Charles	Gayer Mackay
Lady Bawtry	Frances Iver
Lady Biddings	Marguerite Sylva
Sybil Craik	Edith Odgers
Faith Ives	Agnes Russell
Mrs. Christian	Edie Clancy
Mrs. Loddin	Sydney Myer
Drusilla Ives	Kate Rorke

H. Beerbohm Tree and his London company presented Henry Arthur Jones's play, *The Dancing Girl*, here last evening. The play was written for Mr. Tree, and it was in it that he made his first big London success. It was seen here several seasons ago at the Lyceum, with E. H. Sothern in the leading role. It enjoyed a long and profitable run in New York city, and served to introduce Sothern in a more serious role than any in which he had been seen up to that time, and it also gave Virginia Harned an opportunity of which she took the fullest advantage.

Mr. Tree's conception of the Duke of Gulsebury differs materially from that of Mr. Sothern, and if the truth must be told, Mr. Sothern's illustration of the part will not suffer by comparison with that of Mr. Tree. In fact, Sothern invested the role with a subtle something which is entirely lacking in Mr. Tree's performance.

Mr. Tree played the part extremely well; that goes without saying. He was airy and light upon the scene, and he was strong and vehement when the lines called for the exhibition of force and emotion, but there was a charm—the charm of enthusiastic youth, perhaps—in Sothern's performance, which Mr. Tree's well directed efforts failed to make the observer of the younger actor's work forget.

Kate Rorke was a charming Drusilla Ives, and in the strong scene with her father filled the requirements of the role to perfection.

Lionel Brough was dignified and effective as David Ives, the father of Drusilla, and delivered his lines with telling effect.

Gerald Du Maurier was acceptable as the genteel villain and Edith Odgers read her lines well as Sybil Craik. Lawrence Cantley made a hit as John Christian. The others in the cast call for no comment.

A few scenes from *King Henry IV.* preceded *The Dancing Girl*. Mr. Tree appeared as Falstaff, a personation well remembered here.

The scenery and accessories in both pieces left nothing to be desired.

## Fifth Avenue.—A Fool of Fortune.

Comedy in three acts by Martha Morton. Produced Dec. 1.

Elisha Cunningham	William H. Crane
Nathaniel Lloyd	Percy Brooks
Karl Worwendorf	Roy Putnam
Count de Cluny	Edwin Arden
Cornelius Green	William Bag
Ezekiel Powers	F. F. Mackay
James Stearns	Samuel Searns
Thomas	Charles J. Jackson
Marjorie Cunningham	Edie Clancy
Jennie Cunningham	Della Tyler
Mrs. Cunningham	Kate Lester

William H. Crane presented Martha Morton's new play, *A Fool of Fortune*, for the first time in New York last Tuesday night at the Fifth Avenue Theatre. One thing was palpable at the close of the performance. If Bronson Howard had not written *The Henrietta* and Mr. Crane had not scintillated to peculiar advantage as a Wall Street broker in that play, it is not likely that Miss Morton would have evolved *A Fool of Fortune* from her own inner consciousness.

The new play is not in any sense a plagiarism from *The Henrietta*, but it certainly owes its inspirations to that play. It will be recalled that in *The Henrietta* the eldest son of Nicholas Vanslystine conspires to ruin his father in order to take his place as a Wall Street giant, but the old man, who has been induced to go off on a yacht, returns in the nick of time to circumvent the schemes of his financial enemies, while his rascally son falls a victim to the excitement of Wall Street life, and drops dead of heart disease, after the ticker has recorded his defeat.

Miss Morton has cleverly rung in the changes on a similar dramatic theme. In *A Fool of Fortune*, however, it is the hero and not the villain who succumbs to the excitement of Wall Street life. As a Louisville critic puts it, Miss Morton's play is *The Henrietta* feminized.

In the opening scene Elisha Cunningham, the role personated by Mr. Crane, has just returned from Europe with his daughter, Marjorie. They are both inclined to put on European airs, the father in a spirit of fun the daughter in a spirit of affection. Cunningham is accompanied on his return trip by the Count de Cluny, who arrives in America with two objects in view. He proposes to fill his depleted exchequer by marrying an heiress, and speculating in stocks. Cunningham is to be the means of his accomplishing his double purpose.

Marjorie is apparently pleased with the attentions of the Count, but declines a proposal of marriage in the second act, as her heart has really been captured by a former suitor, Karl Worwendorf, a cultivated and cool-headed banker. Cunningham's disappointment at not being able to pose as the father-in-law of a French count is turned to exultation when his younger daughter, Jennie, captures the Count in her own behalf before he has had time to leave the house. The dramatist makes Jennie's matrimonial wooing of the Count plausible on the ground that she has been secretly in love with him, while the Count really prefers her to Marjorie.

An end of the second act Cunningham has been ruined through the scheming of a false friend, Ezekiel Powers, who is a big operator in Wall Street. Then Worwendorf takes a hand in the financial game, and at the end of the closing act, Powers is duped and utterly ruined by the same method he had employed to ruin Cunningham. In the year intervening between the second and third acts, Cunningham has become a physical wreck through intemperance, and his sudden restoration to wealth is too much for him. After a dramatic scene in which he enjoys a glorious financial triumph over Powers, he lays his head upon the table near the ticker, and dies without a struggle. His wife and daughters who have witnessed his final triumph are readily induced to leave the room, as they are under the impression that he has fallen asleep.

Before making her exit Marjorie, who had declined to accept Worwendorf in her poverty on account of having refused him when her father was rich, calls Worwendorf aside and says "I have something to tell you—I love you." So that Cunningham's death is the only obstacle

that prevents the play from ending in gladness instead of sadness.

Mr. Crane appears to capital advantage as Elisha Cunningham, especially in the last act in which his artistic and life-like reproduction of a Wall Street wreck presented a striking contrast to the buoyancy that had characterized the successful broker of the previous acts.

Percy Brooks as Nathaniel Lloyd, Cunningham's nervous partner, Edwin Arden as the Count de Cluny, and William Bag as Cornelius Green, a typical farmer, all offered telling characterizations of exacting parts. F. F. Mackay gave an effective interpretation to the villainous scheming of Ezekiel Powers.

Edie Clancy almost succeeded in making Marjorie Cunningham a stellar role, which is in itself ample proof of her histrionic cleverness.

Della Tyler, in her endeavor to personate a breezy, wide-a-woke, and slangy type of American girl, was inclined to overact the part of Jennie Cunningham. Kate Lester was entirely satisfactory as Mrs. Cunningham.

The production was of a high order of merit in regard to its scenic appointments. The piece was produced under the direction of the author and Eugene Presbury.

## American Theatre.—Fedora.

After a successful tour in the West and South, Fanny Davenport is once more in New York, and last night opened an engagement at the American Theatre, where her admirers had an opportunity to see her again in Sardou's Nihilistic play, *Fedora*.

If the close of the opening audience is an indication of future business, Miss Davenport's month's stay in the metropolis is certain to be very prosperous. Almost every seat in the house was occupied, and, thanks to the acting of the star and her excellent supporting company, the enthusiasm of the audience was equal to its size. Miss Davenport has played the part of the Russian Princess many years, and every time she is seen in it her work seems to have attained a higher degree of perfection.

In the character of Loris Ipanoff Melbourne MacDowell renders her excellent support and appears to share to some extent the popularity of the star. William H. Elwood as Jean De Sireux was also satisfactory, as was Norman D. Connors as Gretch. Among others whose work is above the average are Hugh Arnott, who makes a thoroughly good Desre, Frank Willard, who appears as Tchiffi, Ella Ryse as Dr. Loreck and Frank Tannerhill, Sr., as Cyrille.

## Murray Hill.—The Politician.

Manager Frank B. Murtha is to be congratulated upon the excellent class of attractions he has offered thus far at his pretty theatre, the Murray Hill. On Monday night he presented Roland Reed, who after an absence of several years appeared in his familiar comedy, *The Politician*.

This play is the best in Mr. Reed's repertoire, and in the joint work of David D. Lloyd and Sidney Rosenfeld. It deals with a subject which was a leading topic a few years ago, but is, nevertheless, very timely, namely, woman's suffrage, as the advanced or twentieth century woman has not yet been vanquished by any means.

Mr. Reed as Josiah Limber, the politician, is intensely funny, and he gives as clever a bit of acting as stands to his credit. Madame Rush has never been seen to better advantage than in the role of Cleopatra Sturges, the woman's right advocate. She plays the part to perfection. Sheridan Tupper, as usual, gives a conscientious and natural performance as Peter Woolley. Clever bits are added by Charles S. Abbe, Holbrook Elton, John H. Bunny, May Monte-Dolce, and Mary Myers.

Andrew Mack will endeavor to sing himself into favor at this house next week in *Myles Arden*.

## Grand.—A Milk White Flag.

For the first time this season, Hoyt's *A Milk White Flag* appeared in town last night. The piece has been materially brightened since its long run at Hoyt's Theatre, and goes with even more snap and vim than before. The company includes many of the original cast, and a fine array of adept singers and dancers. Belle Archer, the new mid-winter, made her initial appearance hereabouts in musical farce-comedy, and was quite the prettiest and cleverest player of the part yet seen. It would be hard to imagine a fairer vision than Miss Archer in the demure weeds of the widow. Charles Stanley repeated his former success as the man whom Napoleon looked like; Harry Gilfoil introduced his ever-delightful whistling and imitations, Clarine Agnew made a great hit with her dainty dancing; and George A. Schiller, Lloyd Wilson, and all the rest of the company made favorable impressions. The comedy is gorgeously mounted.

## Berkeley Lyceum.—My Lady Greyburn.

A large and friendly audience greeted the first production of Leighton Baker's society drama, *My Lady Greyburn*, and Nettie Bourne's New York debut as a star, at the Berkeley Lyceum on Monday night.

The play, which is in three acts, is constructed on time-honored lines, there being nothing startlingly new in plot or situation. The reception of star and play was, however, cordial.

Nettie Bourne in the title role gives a creditable performance, while the author, Leighton Baker, in a light comedy part, provoked a good deal of amusement. Harrington Reynolds and E. E. MacFadden also deserve special mention. Others in the cast were Frank Kendrick, Carlton Wells, Rachel Deave, and Leah Starr.

## People's.—A Bowery Girl.

With its notable scenery and its thoroughly popular story, Harry Williams's production of *A Bowery Girl* rejoiced the Bowery contingent last night. Florrie West in the title part scored a genuine hit, completely enslaving the Bowery boys upstairs, and winning the hearts of all the other East-siders present. Miss West, Carrie Esler, and John R. Campson introduced specialities, and Mamie Ryan, Helen Jones, Georgia Lester, Joseph Rawley, Mart I. Cody, George W. Mitchell, Bart W. Wallace, and Little Joe contributed to the general enjoyment.

## At Other Houses.

ACADEMY.—The Two Little Vagabonds is still very prosperous.

BROADWAY.—Brian Boru attracts large audiences of lovers of good comic opera.

CASINO.—Jack and the Beanstalk has three more weeks at this house.

COLUMBUS.—The Cotton King returns with all its melodramatic glory. For Fair Virginia follows.

DALY'S.—London Assurance and The Gaiety are alternating to good business.

EMPIRE.—John Drew is bringing to an end his remarkably successful run of *Rosemary*.

FOURTEENTH STREET.—The Cherry Pickers draws crowded houses.

GARRICK.—Secret Service is a fixture for months to come. People are going to see it over and over again.

HARLEM OPERA HOUSE.—A Florida Enchantment returns to the city with the original cast. The Empire Theatre stock company follows in Bohemia.

HERALD SQUARE.—The first performance of *The Girl from Paris* has been postponed to this (Tuesday) evening.

HOYT'S.—My Friend from India continues its phenomenal prosperity.

IRVING PLACE.—Educated People draws large audiences.

LYCEUM.—The Courtship of Leonie continues as the bill of the stock company.

OLYMPIC THEATRE.—Santa Maria is in its last week. It will go on tour next Monday and will play in the principal cities.

STAR.—George W. Monroe remains for this week in *Lulu* and *The Yellow Kid*.

## BROOKLYN THEATRES.

Columbia.—Empire Theatre Company.

The annual engagement of this organization was begun at this house last evening with a production of Sydney Grundy's ever acceptable *Sowing the Wind*. This play evoked as much interest and enthusiasm the attention as strongly as in the past. The cast was much the same as in previous seasons. Henry Miller's role of Brabazon was acceptably filled by J. H. Gilmour. The other characters enlisted the services of such capable actors as Viola Allen, Agnes Miller, Annie Irish, Ella De Wolfe, Mrs. Whiffen, and Ida Conquest, with W. H. Crompton, Robert Edson, Joseph Humphreys, and others. On Wednesday and Thursday nights, Brandon Thomas's comedy of *Marriage* will be given in Brooklyn for the first time; and *The Benefit of the Doubt*, a Lyceum Theatre success of last season, will be first seen by local theatregoers on Friday, with a repetition at the Saturday matinee, Bohemia bringing the engagement to a close at night. Arthur Boucher and Violet Vanbrugh are underlined for Dec. 14.

## Park Theatre.—For Fair Virginia.

Mr. and Mrs. Russ Whytal, who stand high in the estimation of local amusement patrons, made their first appearance in this establishment last night. For Fair Virginia, when seen in Brooklyn last season at the Montauk, received unqualified praise from both press and public. It duplicated its first success when recently acted at the Amphion, and now bids to have the same happy reception here. A large audience gave it every manifestation of approval, and both the stars and their competent support were the frequent recipients of liberal applause. As previously noted at the time of their earlier engagement in this city Mr. and Mrs. Russ Whytal have resigned their characters of last year to the hands of others, and now assume the light comedy parts of Nell and Dunbar, which are evidently more congenial to them. Messrs. Knowles and Palmer announce a season of farce-comedy next week in the revival of *A Tis Soldier*.

## Montauk.—Shore Acres.

The second and last week of this successful play was commenced here on Monday evening before an audience that filled every seat and taxed heavily all the desirable standing room. Theatrical conditions have certainly undergone a pronounced change here within the last few years. When Colonel Sinn made his first booking of a fortnight's engagement, not so very long ago, it was thought he was tempting Fate. It has been done repeatedly of late, with no failure. This week witnessed the seventy-third performance of *Shore Acres* in Brooklyn under his direction, and with the demand yet unsatisfied, as is attested by a house already practically sold out for the week at hand. Otis Skinner in a repertoire of his favorite assumptions is due on Monday next.

## Amphion.—A Night in New York.

Nellie McHenry in H. Grattan Donnelly's *A Night in New York* attracted a good-sized audience at the Amphion on Monday night. Miss McHenry has but little difficulty in keeping her audience in constant roars of laughter. Her labors in this direction are somewhat facilitated by the clever work of the author, who has furnished many amusing and ludicrous complications. The character of Miss Henrietta gives her abundant opportunities and allows her to make several clever changes. John Webster, Charles P. Morrison, Charles Eastwood, and Henrietta Lee all do effective work in their respective roles. El Capitan, with the elongated comedian, De Wolf Hopper, will be seen here for the first time Monday next.

## Gaiety.—Shaft No. 2.

Shaft No. 2 is offered at the Gaiety this week, and on Monday night it was greeted by a good audience, who were wildly enthusiastic and most liberal in their applause. Manager Jacob Litt has mounted the piece on an elaborate scale, and has furnished it with an abundance of pretty and startling mechanical effects. The representation of the interior of a coal-mining shaft and an electrical thunder-storm are the principal features of the play. Frank Loebe still essays the leading role and gives a vigorous and forcible portrayal. Hoyt's *A Texas Steer* will follow.

## Notes.

Maggie Cline at the Grand Opera House faced an assemblage of friends and admirers who voted her and On Broadway to be the best type of that sort of entertainment now before the public.

The revival of *The Power of the Press* by August Pitou's fine aggregation of players caused an early display of the S. R. O. sign at the Bijou Theatre.

An unusually good selection of vaudeville specialists at Hyde and Beaman's brought the attendance up to the old time notch of prosperity.

The usual large turnout was noticeable at the Star Theatre, where the London Gaiety Girls are the feature.

Darkest America and Lumiere's Cinematographs are at the American this week.

Dave Marlon's *My Extravagance* company, with Follie Holmes, Frank E. McNish and the popular Marlon himself, furnish an excellent bill at the Empire.

Manager Fitzgerald continues to offer exceptionally strong bills of vaudeville talent at the Brooklyn Music Hall. This week's bill includes among others the Morellos, Barr and Evans and Ars, Zehrs and Vora, acrobats.

New York dramatic critic and magazine writer, of proved ability, desires to write weekly letter for Western or Southern journals. Editors please address "R. S.," care *MIRROR*.



## THOMAS CANARY DYING.

Thomas Canary, the partner of George W. Lederer, is reported to be dying in Chicago. He went to Chicago about two weeks ago to look after the interests of Lillian Russell. He appeared to be in his usual health until last Friday evening when he was taken ill at the Great Northern Hotel with congestion of the base of the brain.

Thomas Canary was born in New York city in 1858. At an early age he began to take an interest in politics and became prominent in Tammany Hall. At twenty he was a clerk at Fulton Market and in 1876 was a member of the Board of Aldermen. About that time he leased the Olympic Theatre with Gus Phillips (Goofy Goo). Soon afterwards he became manager of the American, a variety theatre in Twenty-third Street.

About fifteen years ago he went into partnership with H. C. Miner in the management of the Eighth Avenue Theatre. Six years ago he retired from that partnership and opened a big livery stable on Fifty-eighth Street, West of Seventh Avenue.

Three years ago, when George W. Lederer secured Lillian Russell, the firm of Canary and Lederer was formed, and they leased the Casino, which they have managed ever since. The death of Mr. Canary will have no effect upon the firm, as it is a corporation now, Mr. Lederer being the active manager.

## ROSE COGHAN'S TESTIMONIAL.

The auction sale of seats for the Rose Cohan testimonial to be given at the Broadway Theatre on Dec. 11 realized a large sum of money at the Empire Theatre yesterday afternoon.

Since the list of subscribers to the fund was announced in last week's MIRROR, a number of other donors have communicated with Charles Frohman, the chairman, and Lotta Crabtree and Agnes Ethel sent \$100 each, and Col. T. P. Ochiltree subscribed \$200. Others are Col. W. E. Sinn, \$25; Francis Wilson, \$25; Carl and Theodore Rosenfeld, \$25; Roland Reed, \$10; Nixon and Zimmerman, \$25; Jacob Litt, \$25; Otis Skinner, \$10.

The auction sale of seats was held at the Empire Theatre, on Monday afternoon, Auctioneer Samuel Kreiser presiding. High prices were paid by many persons for choice of seats, the highest bidder being Col. Thomas P. Ochiltree, Joseph Jefferson, Lotta Crabtree, Agnes Ethel, Charles Frohman, Al Hayman, E. S. Willard, Georgia Cayvan, and Denman Thompson. The sale, when all returns are in, will probably have reached \$3,000.

## THE CHRISTMAS MIRROR.

The Christmas MIRROR is now in press and its appearance may be looked for at an early date. In it will be found features of absorbing interest. Its contributors and artists form an unrivaled group whose pens and pencils have combined to produce a work of which the profession will have reason to be proud. Students and collectors, too, will find rich contributions to dramatic literature in its pages. The pictures exceed in number, variety and artistic quality those in any previous holiday issue of this journal.

The advertising pages closed last Saturday according to the schedule announced, and many late comers will lose the opportunity for representation therein.

The Christmas MIRROR will be sold by news-dealers everywhere. Those preferring to order direct from this office will receive copies promptly by mail on receipt of the price, 50 cents (postage prepaid).

## A MEMORIAL SERVICE.

New York Lodge, No. 1, of Elks, held the annual memorial service last Sunday evening at Hoyt's Theatre, in the presence of an audience that filled the house. The programme included:

Organ voluntary, Professor Emil Katzenstein; opening ceremony by the officers of the lodge; soprano solo, "Rock of Ages," Ida Gray Scott; prayer by the chaplain, Charles F. Beutler; "The Vacant Chair," Old Homestead Quartette; eulogy, Peter J. Campbell, Baltimore; soprano solo, "Ave Maria," Jessie M. Gleason; recitation, "Threnos," Walter Cooper; solo, "Calvary," John W. Myers; address, John S. Wile; male chorus, "Israel," Brunswick Quartette; recitation, original poem, F. F. Markov; solo, "The Holy City," Thomas E. Clifford; Infamustus, "Stabat Mater," Donizetti Quartette; Presiders, Ada Palmer Walker, Belle De A. non, Artur B. Adams, Vol. P. Vernon, Chev. A. Seimist Doda; closing ceremonies by the Lodge; finale, "The Vacant Chair," by the combined choir.

## THE COLONIAL STOCK COMPANY.

The Colonial Stock company, composed of professionals, has been organized with headquarters at the Berkley Lyceum Theatre in this city. Its object is to eliminate in great measure the uncertainty of first nights by giving managers an opportunity to produce new plays by this company, thereby to judge the merits of the play with a view to producing it elsewhere, the company having the privilege of keeping the play on for a limited run only. American authors may be interested in this venture for it gives them opportunities of having their plays produced at little or no cost.

## CHARLES B. ARTHUR WANTED.

Charles B. Arthur, manager of Arthur's Comedians and Torsello's Marine Band, is said to have left his company stranded at Bridgeport, Conn., last Thursday. He is wanted in this city by Manager Lionel E. Lawrence, of the Savoy (recently Gaiety) Theatre, who asserts that Arthur had something to do with the organization of the stock company of the house, and agreed to pay a share of the expenses. The Savoy is closed this week, but will reopen next Monday.

## THE ACTORS' SOCIETY.

Since the recent public meeting of the Actors' Society at the Broadway Theatre, applications for membership have reached that flourishing organization in large numbers. The following are among the members recently elected: Mark Price, Digby B-H, W. S. Hart, William Gillette, Emma Field, Katherine C. Herne, P. Aug. Anderson, Edwin F. Mayo, Frances Graham Mayo, Thomas Jefferson, Florence Baker, Newton Chinell, Herbert Kelcey and Walker Whitehead.

## DANROSCHE CONCERT SEASON ENDS.

Walter Danrosch's first season of Sunday night concerts ended Dec. 6, at Carnegie Hall. The New York Symphony Orchestra, Laura Louise Wallen, Florence Terrell, Camille Seygard, and Franz Lischnon appeared. The programme closed with Haydn's "Farewell Symphony," played by candle-light, the musicians each blowing out his candle and retiring in turn until the leader was left alone.

## COMPANIES CLOSING.

In Old Kentucky closed at South Norwalk, Conn., last Saturday; The Hustler, at Louisville, Nov. 28; A Night at the Circus, at Pittsburgh, Dec. 2, and Robert Hilliard, at Chicago, Dec. 5.

The Great Diamond Robbery will close next Saturday.

Ion Carroll's Players stranded in Pennsylvania last week.

Frank Cushman, manager of The Air Ship, which played last week at the New Pearl Street Theatre, Albany, is said to have left the company, Saturday noon. Sam Ryan and the other players offered to play out the engagement but the local manager refused to permit them in Cushman's absence. Some of the actors were helped by The Last Stroke company to get back to New York.

"I have closed the Evelyn Gordon company," says W. G. Collings, "on account of poor business in Canadian territory, for which I had eleven weeks booked. I played three weeks to uniformly bad business and canceled the other eight weeks. I will continue the tour an originally booked, opening in Sharon, Pa., on Feb. 1, when Miss Gordon will be seen in the title role in Carmen, which will be added to the repertoire."

## PHOTOGRAPHIC POSTERS.

A novelty in the shape of photographic posters has just been introduced by the Automatic Photograph Company. This concern, it will be remembered, furnished to THE DRAMATIC MIRROR the photographs which it so successfully distributed some time ago. Their photographic process has been previously described in THE MIRROR.

This latest idea consists of a life-size photograph, showing the full figure, about 2x6 feet, similar in shape to the ordinary three sheet lithograph. Being an actual photograph taken from life, its effect is most realistic, and when looking at it, it requires but little imagination to recognize that the living original is standing before one.

It is understood that these portraits can be produced in small editions and from any negative, and that the price is not prohibitive to their use by enterprising managers on the look-out for effective novelty.

## CLAY CLEMENT AT TERRE HAUTE.

Thomas O'Neal, acting manager for Clay Clement, writes to explain why his star refused to play at the Avenue Theatre, Terre Haute, Ind., Nov. 19. Mr. Clement, it is claimed, went to Terre Haute upon a guarantee of \$300 from Manager C. W. Roselle, but, upon the local manager's refusal to produce this sum, declined to play. Mr. O'Neal appeared before the curtain, explained matters to the audience, and money was refunded. Mr. O'Neal states that Roselle claimed to be backed by a stock company which did not exist.

## RHEA CHANGES MANAGEMENT.

Rhea terminated her starring engagement with Rich and Maeder at Dallas, Tex., Saturday, Nov. 28, and will continue her season at the Auditorium in Kansas City this week under the management of George W. Magee. Rhea notified Rich and Maeder, through her New York attorneys, of the severance of business relations, to take effect Dec. 5. Manager Magee has added to the company, and Miss Rhea will play Nell Gwynne and Josephine, Empress of the French.

## TROUBLES AT THE STANDARD.

It was announced last week that the reported negotiation of a George Lederer for a lease of the Standard Theatre had stopped. Then it appeared that Robert F. Shepard, one of the landlords of the house, had begun dispositive proceedings against the lessee, William Seila, and numerous sub-tenants. Seila is alleged to owe \$8,000 for four months' rent. The case will be brought up before Justice Stiner in the Eighth District Court Thursday morning.

## DANROSCHE SINGERS ARRIVE.

Frau Mohar-Ravenstein, Frau Johanna Gadsch-Tauscher, Paul Lange, Heinrich Hobbing, and Fritz Ernst, engaged for the Danrosch opera season, arrived last week from Europe. Paul Kallech, Frau Lilli Lehmann, and her sister, Marie, will follow in January. It has been arranged for Mesdames Calvé, Eames, and Melba, and MM. Plançon, Salignac, and Cremonini to sing with the Danrosch company in Philadelphia.

## RESOLUTIONS FOR MANAGER BRADY.

At the last special meeting of Edwin Forrest Lodge, Actors' Order of Friendship, a hand-somely framed and engrossed set of resolutions of thanks were formally presented to William A. Brady for his work in connection with the recent benefit performance at the Academy of Music, in aid of the Lodge. Nearly \$4,000 were cleared at the benefit.

## BERNHARDT'S CORONATION.

On Wednesday the crowning of Sarah Bernhardt as Queen of the French stage will take place in Paris. Many men of letters, artists, dramatists and other noted personages will participate in or be present during the ceremony. Messages of congratulation are to be cabled from New York to Madame Bernhardt.

## CORBETT IN A NEW ROLE.

James J. Corbett and his company will try soon a new farcical comedy in which Corbett will have a chance to display his ability as a light comedian. If the experiment is successful the piece will be presented at a Broadway theatre during the season.

## EARLY BOOKINGS.

Wide awake managers are looking far enough ahead to see the wisdom of securing a good consecutive route for next season. The American Theatrical Exchange has contracted to route more than twenty first-class companies for 1897-98, including four that will make a tour of the Pacific Coast. To add to the facilities for routing, and to further the interests of local managers, an emergency bureau has been added, whereby theatres can secure attractions, or attractions dates at a few hours' notice. The books of the Exchange show a choice selection of city dates, which are being rapidly filled with strong attractions.

## THEATRICAL MECHANICS' ASSOCIATION.

At the regular meeting of Newark, N. J., Lodge, 28, Nov. 18, a committee consisting of C. Sullivan, T. Hannon, F. Richardson, W. G. Taylor, and W. H. Reed was appointed to arrange for the annual ball to be held in Kruger Auditorium, Feb. 25.

## REFLECTIONS.

Queenie Vasser-Lynch is still quite ill at her residence in this city.

George Holland and his company have made a hit in Augustin Daly's play, The Great Unknown, at Philadelphia.

Vernona Jarboe has entered into a five years' contract with Manager Jacobs from Sept. 1, next. He will star her in a new burlesque.

Manager William A. Brady has purchased from Harry Simon his copyrighted title, Under Suspicion, which will probably be given to Wheeler and Alfriend's new play.

John T. Burke and Fred Peters will retire from Maggie Cline's support next week.

Shannon of the Sixth is idle this week, but will reopen Dec. 14.

The stage carpenters of Olympia have been busy for several days, preparing the Santa Maria scenery for the road. The aluminum iceberg scene requires one car for itself, and the rest of the scenery fills two cars more.

The Gaiety Theatre will remain closed this week. It will reopen next Monday, when the name will be changed to the Savoy.

The latest operatic engagement, but this time on the matrimonial order, is that of Anna Lichter and William Shuster, both well known in grand opera, but now singing with the Castle Square Opera company in Philadelphia.

John J. Burke will star next season in The Doctor.

C. A. Burt, manager, D. H. Wheeler, business manager, Joseph Crowell, and Jennie Schuman have severed their connection with the new County Fair.

Charles F. W. Neely, one of the proprietors of the new Merry World, denies the statement recently published that the number of persons in that production would be cut down to thirty. "The Merry World is made stronger than before," says Mr. Neely, "by the engagement of Ida Fuller, who will remain with the company the rest of this season and next season."

At a meeting of labor delegates last Sunday the stage hands of the Fourteenth Street Theatre were given two weeks in which to repent of their refusal to strike, under penalty of suspension. The Manhattan Musical Union has endeavored to force certain musicians of the theatre to join its organization, but the Theatrical Protective Union declined to help by ordering its men out, and the matter was carried to the Central Labor Union.

Ellen Vockey will not go on the road this season, but has opened in this city a studio wherein to teach elocution, acting and music.

The Courtship of Leonie, which was produced at the Lyceum Theatre to give Miss Manning an opportunity at emotional character, will be followed very shortly by a comedy by Grundy in which the Lyceum's new leading lady will have an opportunity to distinguish herself as a comedienne. Mr. Frohman appears to have great confidence in her capacity for serious work and for comedy roles. The Grundy comedy, which is intended for the holiday season, will be followed by the Lyceum stock company in Mrs. Frances Hodgson Burnett and George Fleming's play, The First Gentleman of Europe.

At the Empire Theatre on Thursday afternoon, a benefit will be given for the Orthopedic Hospital. The programme will include John Drew in two one-act plays, in which Maude Adams, Ethel Barrymore, and Arthur Byron will also appear; Viola Allen, of the Empire stock company, in a one-act play; Plançon, Marie Engle, of the Metropolitan Opera company, and the Richard Arzold Sextette are among the others.

Last Thursday evening Walter Howe, leading man of The Fatal Card company, while playing at the Academy of Music, Jersey City, had his watch and chain stolen from his dressing-room.

## MATTERS OF FACT.

Marie Doran and Mollie Revel, the authors of a successful version of Carmen, have a new play in preparation.

Early open time is announced at the Metropolitan Theatre, Ossau, N. Y., by Manager W. D. Fitzgerald.

Marie Mather has resigned from the Fanny Rice company and will join the Thirteenth Regiment Band as prima donna soloist. She will sing at Manhattan Beach next summer.

A well-known dramatic writer, the dramatic editor of a New York monthly magazine, will consider propositions from editors of Western and Southern journals for a weekly letter. He is a writer of ability and is thoroughly in touch with all matters pertaining to the theatre in the metropolis. Communications addressed "R. S.," care of this office will be forwarded.

Panny Bloodgood, who starred recently in A Night at the Circus, is at liberty, owing to the closing of that company's season. Miss Bloodgood has never been seen to better advantage than in this piece, her performance as the Circus Queen winning the unstinted praise of a unanimous press.

First-class attractions are wanted for the balance of this season at the Masonic Temple Theatre, Chicago, Ill. Manager Harry Earl has New Year's among his open dates.

Big business has been the rule at the Ninth Street Opera House, Kansas City, Mo., thus far this season. Owing to cancellations the weeks of Jan. 10 and 24 are open. Time in March and April can also be had of Manager H. D. Clark by first-class attractions.

Eleanor Merson has not yet closed for the balance of this season. She may be addressed care of this office.

Jessie Bradbury, who has played leading sobriety for several seasons, is disengaged at present. She has a fine contralto voice and is a graceful dancer. Miss Bradbury has composed the music of a new lullaby, which is soon to be published.

St. Mary's, a good one-act stand in Ohio, has some desirable open time. Christmas is also open, and is a big night for an excellent attraction.

Katherine MacNeill, who just closed a flattering engagement with David Henderson's company as prima donna contralto, may be addressed at 35 East Forty-sixth Street, Chicago, Ill.

Daniel Sully, it is said, has received offers to play returns in the Eastern territory at such advantageous terms that he has canceled his Western tour, and after the holidays will return East. This season has been the best Mr. Sully has had for years.

Laura Burt, who next season will star in H. Gratton Donnelly's Welsh play, The Lily of Llandoff, will have a reproduction of her child's home for the setting of the first act, which shows the most picturesque spot in the Isle of Man.

Fred Robbins notifies managers that he is sole owner of the title Little Trilixie and warns them against a company using the title of Trilixie Comedy company with the intention of deceiving managers of theatres. He has given no one either the right to produce the play or use the title.

Petrolia, Ont., with a population of 7,000, in the oil district of Canada and but a short jump to London, Port Huron and good show towns, has a handsome theatre, the Victoria Opera House, managed by F. A. Smiley. Mr. Smiley has open time and will give liberal share terms to desirable attractions.

Carrie Lee Stoye, who has starred at the head of her own company, invites offers for comedy and dialect business.

A singing sobriety is wanted to double in a travesty act by "Travesty," care of this office.

The Emmett Corrigan company having closed, Gus P. Thomas is at liberty for the balance of the season. Mr. Thomas's singing specialty with this attraction was the hit of the performance. Mr. Thomas was

formerly with Hoyt's A Trip to Chinatown, in which he did effective work.

Foreman and Rosebrough have Christmas open at Newark, Ohio, an excellent one-night stand in that State. Their theatre has a seating capacity of 1,400.

T. H. Winnett has been appointed special agent for all of the late Mr. Casanova's plays, which include The Janiccoffs, Miss Minton, The Martyr, and French Flats. Mr. Winnett is also booking The Red Cafe, slaves of a City, and A Woman's Strategy for next season from his office in the Knickerbocker Theatre Building, Broadway, New York.

Frederic Conger is at liberty, and communications addressed care of THE MIRROR will reach him.

John S. Terry is receiving excellent press notices for his work as Lawrence Patch in At the French Hall. He will originate the part of Chevalier Henri Duchesse in By the King's Command, which will soon have its initial production in Cleveland, O.

John W. Barry, business manager of the Florence Hamilton company, says that W. J. Bliss does not represent that organization in any capacity, and that the company will not close until the end of the season.

Baby Marcelline Spooner, aged four years, is a feature of the Spooner Dramatic company. Little Spooner's dances are growing in favor. F. K. Spooner says the season thus far has been good, and that the prospects are better than a year ago.

Arthur Dunn is at liberty, owing to the closing of Escalador, Jr.

It is said that Theodore T. Rook, who is now playing Joshua Sings in the place of that name, will be featured next season by a well-known manager in a new play.

Wayne Aray will direct the tour of Lester Shaffer in a repertoire of plays. He has open time for the North Central States only. His offices are at 611 Steiny Way, Chicago.

Elma Gillette, who is well up in the legitimate, is disengaged for the balance of the season. She may be addressed at 146 West Thirty-sixth Street.

The time from Dec. 21 to Jan. 5, including the holidays, is still open at the Odeon Theatre, Marshalltown, Ia. First-class attractions only should apply to Manager I. C. Speers.

Louise Fox Sully, who has been seen successfully in leading and comedy roles, invites offers for the balance of the season. Mrs. Sully is a capable actress and a valuable acquisition to any attraction.

Louis J. Russell, Carlton House, Chelsea, Mass., is engaging piano for Albert and Russell's Repertoire company. They must be supplied with good wardrobe.

Mr. Rice has assumed the management of Rice's Grand Opera House at Maquette, Ia. He is booking only the best attractions for 1897, most of which time he has open.

A Booming Town, which was produced at St. Louis, Mo., recently, has won the indorsement of the press of that town as a laughing success. The attraction is managed by Kelly and Kennett, who have canceled all their Eastern and Western time for December to Feb. 8, playing an extended Southern tour instead. Their later time will be filled.

The Mascot Novelty company announce several other novelties in the rabbit-foot line in this issue. Their latest include silver-mounted rabbit foot erasers and letter-openers.

The Big Fat Folks' Picnic is the title of a company being organized by Manager, care of Fish and Co., 70 Fifth Avenue, Chicago, Ill., who wants capable fat people in the various lines of the business.

Open time is to be had at Clark's Opera House, Norwich, N. Y., after Dec. 14.

Time in December, January and February, including Christmas and New Year's, are open to good attractions only at the Auditorium, Peoria, Ill.

A large hall, steam heated, may be rented on reasonable terms for rehearsal purposes at the Lyceum Institute, 211 West Forty-third Street.

A. L. Sutherland writes from London: "My advertisement brought me several plays and other business. The MIRROR is all right."

Holiday open time is offered to good attractions at the Grand Opera House, Dubuque, Ia.

A number of new or second hand opera chairs are wanted at Greenville, S. C. Inquiries should be addressed to P. O. Box 29 at that place.

## CORRESPONDENCE

[Received too late for classification.]

TAMPA, FLA.—SPANISH CASINO (J. T. Brown, manager): Minnie Maddern Fiske in The Right to Happiness 3, 4 to packed houses and appreciative audience; performance first-class.—TRANS: Mayor Gillett made a short speech before the performance expressing the appreciation of the people of Tampa of Mr. Fiske's generosity in placing a magnificent open house at their disposal.

SUMTER, S. C.—ACADEMY OF MUSIC (Ryttenberg and Schwerin, managers): Emmet Corrigan to poor business Nov. 19, 20. Hilary's Wonders 21, 22 gave a good performance to good business. Minnie Maddern Fiske in her new play, The Right to Happiness, gave one of the best performances ever seen here; audience pleased.

MERIDIAN, MISS.—GRAND OPERA HOUSE (L. Rothberg, manager): Emily Backer 3 in Our Flat; good performance; fair house. House dark week of 7.

BILLINGS, MONT.—OPERA HOUSE: Cook Sisters' U. T. C. co. Nov. 28 to fair business; performance not up average.

TAYLOR, TEX.—OPERA HOUSE (William Morrow, manager): The Schwartz Stock co. Nov. 21 to fair business.

GRAND ISLAND, NEB.—BARTENBACH'S OPERA HOUSE (S. B. Reynard, manager): John Dillon in Wanted the Earth 2; good business. Bitter Theatre co. 7 1/2.

CLINTON, ILL.—REIDICK'S OPERA HOUSE (W. B. Caudill, manager): The Burglar co. 1 to good business.

ASHTABULA, O.—SMITH'S OPERA HOUSE (J. L. Smith, manager): Hopkins's Trans-Oceanic Nov. 27; fair, but delighted audience. The E-Job 1; medium house; good performance. Taylor's Dramatic co. 10-12 in repertoire.

STAMFORD, CONN.—GRAND OPERA HOUSE (I. M. Hoyt, manager): Gilmore and Leonard in Hogan's Alley Nov. 28 to a large house; performance excellent. The World 2; poor house; performance good. William Barry in The Rising Generation 7.—TRANS: Neil Burgess's date canceled on account of some misunderstanding.

NORTH PLATTE, NEB.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): Town Topics 1 to fair business; performance good. Alabama 19.

NEW HAMPTON, WASH.—LIGHTHOUSE THEATRE (J. G. McManama, manager): The local dramatic club presented Uncle Josh Whitcomb Nov. 28. Katie Putnam 2.

COUNCIL BLUFFS, IA.—DORAN'S OPERA HOUSE (George M. Doran, manager): So-lity Circus drew crowded houses Nov. 25, 27; performance excellent. Sowing the Wind 29 to fair business; good co. Maud Edna Hall as Rosamond was exceptionally fine.

REDLANDS, CAL.—ACADEMY OF MUSIC (E. J. Underwood, manager): Sam T. Shaw's co. week ending Nov. 28 to largest audiences in history of house.

CARSON CITY, NEV.—OPERA HOUSE (George W. Rice, manager): Toe Clement Rainbridge Alabama co. Nov. 28, fair business. Alford Bened ct's Fabio Roman 27; light house.—TRANS: Manager John Piper is seriously ill with heart trouble.—The Fabio Roman co.'s box-office display of \$1,000 in greenbacks as a guarantee that the performance was the equal of any on the road did not have much force in this silver country.

KEARNEY, NEB.—OPERA HOUSE (Richard L. Napier, manager): Town Topics 1 to a well-pleased audience 2; good business.

ORANGE, TEX.—GATE CITY OPERA HOUSE (F. Larcen, manager): Otto H. Krause's Big Comedy co. 16-18.

WATERTOWN, S. D.—GRAND OPERA HOUSE (Peterson and Crowl, managers): Ed Church's Metropolitan co. opened week's engagement with Toe Gaiety Slave to S. R. O. Nov. 20. Prisoner of Algiers 1; Our Strategists 2; Rip Van Winkle 3; Count of Monte Cristo 4; The Danites 5. The paper used in advertising this company each, and every person has been informed, and they have met a cordial reception. Frank London taken the leading part and to well supported. Jessie Bailey 9; John Old Chance 11.—TRANS: Keith's company closed week of 7 has been canceled, the company disbanded.



## GAWAIN'S GOSSIP.

(Special Correspondence of The Mirror.)

As to London theatrical news this week, it is perhaps advisable to give the worst first. I am sorry therefore to announce that that most enterprising manager, Charles Wilmot, of the Isling-



And not to more congenial matters. Improving our long-promised first London Theatre near the late Mr. William Shakespeare, by a course omitting his front name was opened at Battersea on Monday, as per advertisement. It was very nearly not being opened for some time to come, however, for our County Council (from a window as to social and municipal improvements and as to the proper preservation of spaces for the people—but offices and bangles to amusement direction) were late to their license, and only delivered the same a few minutes before the hour announced for opening the new theatre's doors.

Sandow, who reappears in this city at the London Pavilion on Monday (yesterday), gave an exhibition of his muscles to a group of reporters, and other savants. They declared to be of the very finest quality.

We have announced that the new Fund, in which he has an excellent role by Sir John Gielgud, is a theatrical production of the Royal Shakespeare Company. The play, *Little Eyolf*, alludes to above. "I shall have a play, my hallidome, I'll be hanged if I know it," says the character of the play. How shall I tell you that in this play are nymphs of extreme that they with unblushing front of English Shakespeare has called "the vision," that one "woman" hates child (who is the same part) because of the poor lad had caused her to devote himself to him; and so deprive woman to some extent of her "let us say: How shall I relate to "woman" (unmarried) resolves to

Herewith is a portrait of Violet Kinnear, who favoured at London's musical playhouses, where she was acting, singing and dancing capabilities a lot lately much in demand. The actress had been at the Gaiety as the Prince of Wales's. Subsequently, she figured—and attractively figured too—in *Shatterbury*, from which she was speedily captured by the Duke of York's management, to play a leading part in *The Gay Parisienne*, and to take the part been successfully carrying for over two hundred performances with. **GAWAIN**

HANNAH M. INCHA

Our old friend, Osmond Tearle, so pleasantly remembered, writes me from the Shakespeare Theatre, Liverpool, to read a programme of the Theatre Royal, Bournemouth, which contains the names of Cordelia Doughty, Mignon Shattling, and Mr. G. K. "Snapper." Mr. Tearle says he should never adopt the name of "Snapper" as it certainly sounds "extra" in the company of a lady and a lumiere one.



# VAUDEVILLE STAGE

## TWO CLEVER DANCERS.



THE SISTERS GEHRUE.

This is a picture of the Sisters Gehrue, two dainty, clever and versatile dancers, who are meeting with the greatest possible success as the dancing feature of that bright farce-comedy, *McSorley's Twins*.

Last season they were featured with the Hopkins Trans Oceanic Star Society company. During the Summer of 1895, they danced with the Robinson Crusoe Extravaganza company.

The Sisters Gehrue are pretty, graceful and talented. Their act consists of toe and fancy dancing, and high kicking, and finishes with the finest exhibition of coon buck dancing ever shown by women on the vaudeville stage. They are the originators of all their dances, which invariably make a great hit. These young women are sixteen and eighteen years of age, and are under the watchful care of their mother, who travels with them on all of their tours.

## THEATRES AND MUSIC HALLS.

### Keith's Union Square.

Blondl continues the star feature of the bill. Edmund Hayes and Emily Lytton appear in a new farce called *A French Marriage*. Adele Purvis Onri introduces her new electric dance and little Eva Mudge makes her vaudeville debut. The other features are Stinson and Merton, farcical expert; the Lamont Family, acrobats; Rawson and June, club jugglers; McMahon and King, plantation act; Bridges and Little, operatic vocalists; Foy and Vedder, Toe Nibbles, Walter Talbot, Mile. Flora, comedienne, on the wire, and Caroline Hull, vocalist.

### Pleasure Palace.

Signor Perugini and Madame Cottrelly make their vaudeville debut here in an operetta called *A Midnight Promise*. The Serra Brothers, acrobats, make their American debut. Other performers are John D. Gilbert, comedians; Acme Four, in *Tubb's Visit*; Minnie Renwood, roller-skate dancer; Dryden and Mitchell, comedians; Post and Clinton, and Lee and Chapman, sketch teams; Gertrude Rutledge, singer; Bobby Ralston, midget comedian; Ammons Clerise Trio, musical and comedy act; Sankey Brothers, equilibrists; Terry and Elmer, dancers; Emma Van Rensselaer, musical monologist; Forrester and Floyd, Australian comedy duo; Ella Carlington, songs and dances, and Emma Cotrelly, juggler.

### Proctor's.

William Pruette and Marie Belle in their *Carmen* burlesque and Maxwell and Simpson with their illustrated songs are the headliners of a bill which includes General Mite, midget comedian from London, who makes his American debut; Williams and Walker, "two real coons"; Lizzie B. Raymond, comedienne; George Evans, "the honey boy"; Lucius Henderson and Gretchen Lyons, society entertainers; Morrissey and Rich, John B. and Estelle Willis, Frey and Fields, Gilson and Matthews, the Chicks, and Parkinson and Roth in comedy sketches; Wilson and Raymond, dancers; Marie Heath as "the society kid"; Mabel Arnold, musician, and Charles J. Raymond's dog circus.

### Tony Pastor's.

James F. Hoey, comedian, Harrigan, the tramp juggler, and Florence Bindley, the comedy star, are the shining lights of a bill which includes George Dean Spaulding, harpist assisted by F. H. Kent, violinist; C. W. Littlefield, mimic; the Reed Birds, seven in number; the Wentworths in *Playmates*; McBride and Goodrich, sketch; Romer and Collette in *He and She*; Thomas E. Glynn, banjoist; George E. Austin, wire comedian; the Cunninghams, comedy sketch; Wilbur Mack, comedian, and Tony Pastor in his songs.

### Koster and Bial's.

This is the last week of the Five Barrison Sisters. The new features are Ando, Omne, and Little All Right, jugglers and balancers; Virginia Aragon, queen of the wire; and Edwin Latell, musical comedian. The Zedoras and Alar, "the human arrow," the Six Glaseretts, acrobats; O'Brien and Havel, acrobatic sketch; Werner and Rieder, Tyrolese; Lew Dockstader, comedian, and the American Biograph are retained.

### Weber and Fields's Broadway Music Hall.

The Geezer continues to be the main attraction, with its casts of favorites. A novelty this week is the introduction of Prince Fl Lung, Chinese juggler, and the Gat Chung Comic Opera company in Chinese selections. McKee Rankin makes his first appearance in vaudeville in New York, in one-act plays, assisted by Miss Rankin, Nance O'Neill, and Helen Lee. The others in the olio are Bessie Bonnell, comedians; Harry Rogers, coster singer; Sam Bernard, German comic; and William Shields, the bicycle tramp.

### Hammerstein's Olympia.

The Cherry Sisters are in their last week here. The bill also includes the Pantar Brothers, head balancers; the Florenz Troupe of Acrobats; the Hanlons, aerial artists, Alexandra Martens,

rifle shot; Josephine Sabel, comedienne; C. W. Williams, ventriloquist; the Manhattan Comedy Four; Maud Raymond, comedienne, and Leslie and Shattuck, duettists. The veriscope, the very latest thing in the moving picture line, is a special feature, and on the roof the game of polo on bicycles is retained. The other features are the Sie Hassan Ben Ali Troupe of Acrobats, the ballets from Marguerite, "Chuck" Connors and his girl, the De Forrests and the French Quadrille Dancers.

## LAST WEEK'S BILLS.

**KEITH'S UNION SQUARE.**—Lillian Burkhart is to be congratulated on securing a play which enables her to display her talent as a comedienne to advantage. In *Dropping a Hint*, by Grant Stewart, in which she was seen last week, she made a decided hit. Max Figman lent valuable assistance in the development of the plot, which concerns the efforts of a young girl to make her bashful lover propose. Amusing incidents follow one another in rapid succession and the laugh comes very frequently. During the piece Mr. Figman sings "Sweetheart, I Love None But You," accompanying himself on the piano. Mr. Figman acts much better than he sings. Miss Burkhart contributed "A Tale of the Mississippi," a recitation by William Dean Howells, and "A Babv's Soliloquy," in which she imitates a crying baby very naturally.

Bonnie Thornton proved that her popularity with New Yorkers has not diminished in the least. She sang "Johnny Jones," "Five Fingers and a Thumb," "The Bunches in the Park," and a new song called "Elsie From Chelsea." She also did a new musical recitation by James Thornton, in which the names of famous song writers were mentioned in a way which brought applause at the end of each verse.

Leola Mitchell was warmly applauded for her clever rendition of several popular songs. She wore a new costume for her last song, which was extremely becoming.

Ugo Blondi, the transformation artist who appeared last Summer at Koster and Bial's, was the star feature. He did some of his lightning change work to the entire satisfaction of the audience. The Morellos and their dog made a hit. Mr. Morello is a good gagger as well as a clever clown. Marietta was encored for his fine work on the musical glasses. Conwell and O'Day worked energetically as a buck-dancing team. The others in the bill who made hits were Sexton and Miller, acrobats, Dobson and Travis, banjoists; Mile. Flora, wire comedienne; Alva Leonoria, operatic soprano; and Lorlaux and W-andell, gymnasts.

**KOSTER AND BIAL'S.**—Lew Dockstader introduced several brand new gags in his monologue, which he is again doing in black face. His hit was large and pronounced, especially with the new song, "Maria's Gwine to Marry Me," in which he is assisted by a boy with a remarkably sweet voice. The Zedoras made their first appearance since the close of the circus season in a thrilling trapeze performance, concluding with the "human arrow" act, which brought considerable applause. Colonel Schultz exhibited his large troupe of trained dogs, and put them through their paces in masterly style. Drawee, the juggler, was neat and dexterous. Williams and Walker presented a new act, in which they did a genuine colored cake walk, assisted by two coffee-colored ladies dressed in yellow. The Glinseretts went through their great acrobatic act as usual. O'Brien and Havel and Werner and Rieder were recalled at the end of their next sketches. The fine views on the American Biograph aroused the greatest enthusiasm.

The Barrisons appeared in new dresses and sang their nursery rhymes as usual. Lona's horse danced and posed, and won applause for his intelligence.

**PLEASURE PALACE.**—Sibyl Johnstone made her first appearance in New York as a vaudeville star in a peculiar little piece called *A Woman's Way*, which the programme announced has been adapted from the French by Miss Johnstone. It is a fine sketch for showing off a star, as the woman does all the talking, the man being simply overwhelmed by her flow of words. Miss Johnstone appeared at the rise of the curtain, and talks for a little while of her husband, who is at the club. He arrives on the scene, a trifle under the weather, and she proceeds to tell him what she thinks of him. She goes off in high dudgeon twice during the scene, but even then the husband cannot find his tongue, and spends his time helping himself from a decanter. When she becomes tired of scolding him he produces a piece of jewelry, which acts as a peacemaker, and the sketch ends in the usual kiss-and-make-up fashion. Edward Eagleton played the pantomimic part of the husband very well, and added not a little to the amusement of the spectators. Miss Johnstone's gown was of a very odd pattern, but nevertheless very stunning.

Pearl Andrews imitated Harry Kernell, Ada Rehan, Yvette Guilbert, Maggie Cline, and Chevalier with great success. Her make-up for the "Old Dutch" song is splendid and is put on in remarkably quick time. George Evans sang his "Honey Boy" song and told some stories which had a fresh flavor. The Polush Brothers gave their military sketch with great success. John Willson and Bertha Waring were recalled repeatedly after the clever dancing finish of their act, which is filled with good things. The Carmen Sisters are pretty and attractive, and their banjo duets and dancing were well received.

Imro Fox did his clever tricks of magic and put in a few new remarks. The Casino Comedy Four sang well, and their fun was enjoyable. Mildred Connor proved herself superior to the general run of soubrettes by singing toical songs with a nice regard for the meaning of the lines. Stewart and Gillen were applauded for their clever boxing and bag-punching. The others in the bill, which was altogether one of the best ever seen here, were Mile. Atlas, Hanley Logan and Hanley, Leavitt and Novello, the Mariani, and Minnie Lee.

**PROCTOR'S.**—The Midgeleys made a great laughing hit with their funny "kid" sketch. The oftener one sees Mr. Midgeley's impersonation of the uncouth country boy the more enjoyable it is. He introduced a new gag last week, which brought a bigger laugh than anything else on the programme. Pauline Hall sang her songs as sweetly as ever, and ended her engagement in a blaze of glory. The little Rosow Brothers boxed and posed to continuous applause. Arthur H. Kherns was very amusing as a clumsy German, and Dora Cole assisted him materially in bringing laughs.

The novelty of the bill was the first appearance of the Sunday World Quintette in a hodge-podge called *The Pocket Edition of Hogan's Alley*. The Yellow Kid and the other characters were there, as were the goat and the parrot and some special scenery. The sketch was under the direction of Harry Mayo. Barr and Evans made a big laughing hit in their funny sketch. Joe Hardman talked as fast as ever, and told one or two clean-shaven jokes, and several of the Populistic kind. Jerome and Bell, whose sketch is of the quick give-and-take order, were amusing. Gertrude Haynes played several selections on

an instrument especially built for her at a cost of \$1,500. Harry Hastings was encored for his spirited rendering of some good songs.

The others who contributed to the general pleasure of the large audiences were Le Roy and Clayton, O'Rourke and Burnett, Silver and Sparks, George Leslie, the Aherna, and the Sisters Urtine.

**TONY PASTOR'S.**—The Sidmans were the stars of last week's bill, and they justified Mr. Pastor's judgment in putting them in the first place by bringing laughs with every line of their bright dialogue. Mr. Sidman's humor is of the quiet, insinuating kind, that is most effective, and his delineation of the "jay" is very enjoyable. His partner helped him materially in making his points. The Donovans were as successful as ever with their dog story.

Josephine Sabel sang her songs with a vim and vivacity which won her any number of encores. Katie Rooney imitated her father to the life. Bernard Dyllan aroused great enthusiasm with his spirited singing of some good descriptive songs. Edwin Latell had some new music and fresh gags for the pianist. McCale and Daniels knocked each other down thirty times a minute and were laughed at frequently. The Sa-Vans did some fine equilibristic work. Williams amused with some ventriloquist eccentricities. The Craig Trio combined fun and music in equal parts. St. Clair and Lorenzo presented their fast talking and hat spinning act called *A Woman of Few Words*. Olivette did some very dexterous juggling and some quick tricks of magic. Fannie Leslie posed gracefully and Mons. Olive made funny pictures with his fingers.

**HAMMERSTEIN'S OLYMPIA.**—Maud Raymond and Josephine Sabel shared the honors last week. Their songs are bright, brisk, new and catchy, and were applauded to the echo. The Cherry Sisters changed their programme, and did a scene from *Tribby*, in which one of them sang "Ben Bolt" in excruciating style. They did a lot of other things, to the accompaniment of the usual jeers and catcalls. Leslie and Shattuck looked stunning and sang well. Charles Wayne cracked a number of funny jokes and got several laughs. Falke and Seamon were well received in their musical sketch.

The Hanlons, the Florenz troupe, the Great Amann, the Whirlwind De Forrests and Alexandra Martens continued to offer their pleasing specialties.

On the roof the polo game on bicycles riveted attention. The Sie Hassan Ben Ali troupe of Arabs did some marvelous tricks of tumbling. The other features were "Chuck" Connors and Annie Wilson in a "spiel," the Yellow Kid and the poster girl, the De Forrests, the boys and guards ballets from Marguerite, and Tyrene and Evaline in a new dance. The two bands played for the dancing and promenades.

**WEBER AND FIELDS'S BROADWAY MUSIC HALL.**—Bessie Bonnell made her reappearance in New York after a short absence, and was received with the same enthusiasm as before. She had to sing six or seven songs at every performance, and each one went better than the last. Her new song, "One New York," is a great hit. Ross and Fenton's travesty work was as fine as ever, and their burlesque on the heavy drama met with much approval. Thomas J. Ryan danced nimbly and sang some good rollicking Irish songs. Moore and Staley introduced a diverting musical act.

The Geezer ran along as smoothly as ever. Ross and Fenton, John T. Kelly, Sam Bernard, and Thomas J. Ryan continuing to share the honors. Gertie Reynolds as the poster girl is still a feature, and she wins three or four hearty encores at every performance.

## LOUISE BEAUDET IN TOWN.

Louise Baudet returned to New York on the *New York* last Saturday. She left here about two years ago, for Europe, and during the interim has become a famous music hall entertainer. She went on at the Palace for a week and the Londoners liked her so well that her engagement was extended to five months. She has just returned from a long engagement in South Africa, where she made a great sensation. The Johannesburg people are very liberal when they want to show how they appreciate artistic work, for Miss Baudet has brought souvenirs in the shape of a diamond bracelet, a diamond brooch and a diamond and rub necklace, presented to her by her admirers during her visit.

When seen at her hotel Miss Baudet said: "I am glad of the opportunity to show New Yorkers how I have improved in my work. I really am proud of my London success as I was the first American singer to make a big hit in the London halls. I sing in English and French. There are no 'naughty' songs in my repertoire; they are all bright, crisp, piquant and pleasing, and entirely free from coarseness. I hope I shall succeed in pleasing the New Yorkers, as I have the Europeans and the people in South Africa. I need not say how delighted I am to be in New York once more. I shall remain here some time, but my contracts call me back to London in the Spring. In the early Autumn I will for another trip to Johannesburg, where I made many friends."

Miss Baudet is as pretty and attractive as she was before she went away. She will make her first appearance on Monday next at Hammerstein's Olympia. She was to have appeared last evening, but her trunk, which contains her beautiful new stage dresses and her songs, will not arrive until Thursday, and this necessitated the postponement of her debut, which will occur on the same night as that of Yvette Guilbert.

## THE TROCADERO CLOSED.

The Trocadero Music Hall on Twenty-third Street, which was formerly Koster and Bial's, was closed on Wednesday last. At 2 o'clock on Wednesday morning the portable property contained in the hall was removed in five big vans, and is supposed to have been shipped to Chicago.

John H. Dalton, of Chicago, was the proprietor and manager of the hall. He opened it some time ago, agreeing to pay \$15,000 a year rent. He borrowed money from Rupert, the brewer, to pay for his license, which was of the Raines hotel description.

When he left Dalton owed the Darling estate several thousand dollars for rent, the Ruperts \$4,000, and the employees and performers one week's salary. Dalton paid his salaries regularly up to last week. Poor business was the cause of the closing.

## GOOD PRICES FOR SEATS.

The auction sale of seats and boxes for the opening night of Yvette Guilbert's engagement at Koster and Bial's was held at Sherry's on Thursday last. Over \$2,000 was realized. Abe Hummel secured the first choice of the boxes for \$200 and the others were sold at prices ranging from \$125 down to \$50; \$25 a piece was paid for four orchestra seats, and others sold for \$12, \$15 and \$20. The prices have been raised for this engagement, the best seats selling for \$2.

## GUILBERT IS HERE AGAIN.



YVETTE GUILBERT.

Yvette Guilbert, the only original, arrived in this city on Saturday last on the American liner *New York*. She was met at the pier by Albert B. al, Ted Marks and William McConnell, and was immediately driven to the Savoy Hotel, where later in the day she met the men of the press.

Guilbert has spent her spare time since her last visit in acquiring a knowledge of the English language, and she can now carry on a conversation without appealing to Ted Marks to help her out in expressing her delight at being in this great and glorious country, with its lovely people, its immense theatres and its sound money policy.

She rattled on so glibly that even Mr. McConnell had very little to say, and simply nodded emphatic approval every time she paused for breath or started on a fresh subject. "I do loaf to speak as Ainglesh wairds," she said, "it is so much bettaire for me here in zee countree, eh? I shall please ze people more zees time for I have three new songs in zee Ainglish. Zey are 'I Wand Yer Ma Onee,' 'My Poll is a Bowery G-d,' and a sentimental negro song called 'I Want to See Ze Old 'Ome.'" (It will be observed that as Miss Guilbert has learned her English in London, she drops her "h's" in the most approved style.) I 'ave 'ad ze greatest sooccess wiz ze 'Onee song. I sing it serious, you know, wiz ze grand passionate accent, not foony like ze comedians in ze music halls."

Yvette rattled on in this way for a long time, telling of her hopes in regard to repeating her former success here, and of her anxiety to please the American public, who have treated her so kindly. During the few pauses she made, Mr. McConnell and Mr. Marks assured the scribes in a most confidential way that Yvette is "the limit," and that she "won't do a thing" to the audiences, and made use of several other New York forms of speech, all of which puzzled the "fair singer, who insisted on a translation of each and every slang phrase.

Guilbert will begin her four weeks' engagement at Koster and Bial's on Monday evening next. After that she will make a flying trip through the country, under the direction of Teddy Marks, visiting thirty of the principal cities.

She will spend this week studying life on the Bowery, so as to be able to sing her Bowery song with the proper "movers" and accent.

## FIGMAN AND THE BOY.

A little boy, who sat in a box at Keith's on Monday afternoon of last week, seemed to find great amusement in the acting of Max Figman, who was making his vaudeville debut. Every time Figman went through any little bit of stage business the child let out a peal of rippling laughter, which set the house in a roar. The little fellow had a remarkably pretty laugh, and the audience simply could not help joining him. Mr. Figman would not care to have him in the audience at every performance, to judge from the glances he threw in the direction of the boy and his fond mamma.

## OSCAR HAMMERSTEIN'S DEBTS.

An argument was heard by Justice Smyth in the Supreme Court on Thursday last in the case against Oscar Hammerstein by one of his judgment creditors, who wants to have a receiver appointed for Olympia, and to have the deeds by which the property was transferred to his wife set aside on the ground of fraud. Morris S. Wise appeared for Mr. Hammerstein and denied the charge of fraud, and declaring that the manager still had sufficient property to pay all claims against him, and leave him \$100,000 over. Judge Smyth reserved his decision.

## RICHARD HARLOW'S SKETCH.

Catching a Duke in the name of the sketch in which Richard Harlow will make his vaudeville debut next week at the Pleasure Palace. The sketch was written by Walter Pelham. In it Mr. Harlow appears as a howling swell and as a title-hunting New York heiress. The action of the piece will be enlivened with music and songs. Walter Stuart has been engaged to assist Mr. Harlow.

## VAUDEVILLE JOTTINGS.

Weber's Olympia has started on a Western tour. The company contains many new faces.

Zelma Rawlston presented her new sketch, *Yale Mixture*, at the Academy of Music, Montreal, on Dec. 7 for the first time on any stage.

Brian Huroo, or Mary Rosenberg's Secret Servants is the name of the new burlesque which Joseph Herbert has written for the stock company at Weber and Fields' Broadway Music Hall.

A Woman's Way, in which Sibyl Johnstone appears at the Pleasure Palace, was used by Coquelin and Agnes Booth at a benefit in this city some years ago.

The Hi Tom Ward and Fulton Brothers' Minstrels stranded on Nov. 16 in Richmond, Va. Some of the members were assisted in reaching New York by the members of A. J. Donnan's Minstrels.

Richard Harlow will be at the Pleasure Palace on Dec. 14. In his sketch he will appear as a bachelor swell and a woman of fashion. The piece was written by Walter Pelham, the veteran entertainer, and the music has been furnished by William Faust.

Rice and Barton's Big Gaiety Spectacular Extravaganza co., touring through Connecticut, is said to have people turned away at Hartford, Middletown, and New Britain. It had the largest receipts in the history of the house at Rich's, Fall River, Mass., on Thanksgiving











## PRODUCTIONS REVIEWED.

## The Two Little Vagrants.

Pierre Decourcelle's melodrama, *Le Deux Gosses*, adapted by Charles Klein for the American stage, will no doubt enjoy a large popular patronage at the Academy of Music, where Charles Frohman has given it an admirable production. But there can be no argument upon the utter mediocrity of the main portion of the play which is only saved by the introduction of the charming pair of little ones that have given it title to the American version.

Minnie Dupree and Jessie Busley as Claudinet and Fan Fan, the diminutive proteges of a band of Parisian reprobates, give performances of indescribable charm. Claudinet, pale, frail, consumptive, and Fan Fan, healthy of soul and body, are children of the slums as truly delightful as they are really improbable. One quite forgets the unlikely characters in the sweet, gentle impersonation of the two clever young actresses, who furnish a picture of childlike and juvenile tenderness splendid in its simple earnestness. To Miss Dupree and Miss Busley must be accorded the salvation of the play.

Melodramas are few which should not be taken with several saline grains, but the acknowledgment of a whole bag of salt could hardly make *The Two Little Vagrants* seem either probable or possible. Its leading man is compelled to avow a temper so abominable that he gives his only child to a burglar in order to revenge himself upon a true wife whom he is pleased to believe unfaithful upon practically no evidence, and without permitting her a word of explanation. Things proceed more or less rationally to the end when little Claudinet is wounded, and a roomful of persons accept with resignation the child's announcement that the wound is fatal, instead of sending at once for a physician, and doing something themselves to relieve the sufferer.

Aside from the vagrant twain, the best acting is contributed by Alice Fletcher as Zephyrine, a thoroughlygoing reprobate, who drinks herself with cheerful persistency to the verge of the grave, and by Edward Morgan whose clever sketch of an artillery man dying in torture is a distressingly realistic picture. Doré Davidson adds novelty to the character of the conventional scapegrace, Renard, by a successful fox make-up, and Annie Irish furnishes a satisfactory impersonation of the wretched wife whose child is given away by his loving father. As this inconsistent parent, E. R. Ratcliffe was utterly unable to accomplish the herculean task of making plausible such an incomprehensible monster. The lesser parts were in the main capably filled.

Whether or not *The Two Little Vagrants* is intended to appear reasonable may never be known. But it should succeed, as was said before, in attracting a very large patronage of melodrama lovers.

## The Seats of the Mighty.

A test of one week was sufficient to establish the hopelessness of Gilbert Parker's dramatization of his own novel, "The Seats of the Mighty," produced by H. Beerbohm Tree and company at the Knickerbocker Theatre. The novel held out unusual opportunities for the construction of a romantic drama of the most interesting sort, and such, no doubt, might have been evolved by an expert playwright. But Mr. Parker's knowledge of playmaking appears to be of a superficial, incompetent sort, and, while his work as a novelist places him high in the ranks of story-tellers, his ability to prepare dialogue for stage purposes is small indeed.

No single dramatic effect was attained in *The Seats of the Mighty*, although many plainly were sought. The better part of the chances were lost through pointless, prolix dialogue which religiously eschewed the case of speech so absolutely essential to melodramatic success, and many of the scenes, conceived with true purpose, were wasted in idle words, which seemed to offer the actors no hint for action. The closing scene, wherein two men locked in a room await the explosion of a mine beneath them, assuredly might have been an episode of the greatest interest if the situation had been worked for even one half of its possibilities. But instead of providing lines to exploit the terror and trembling of the doomed men and their desperate, vain struggles to escape inevitable destruction, which would certainly seem the fitting impulse of such a situation, Mr. Parker made his characters await there in cheerful resignation, reminiscing upon their wretched past and counting the moments without agitation or concern. So it was all through the play. Mr. Tree had conceived his part of the gentleman villain, Doltaire, with rare intelligence, yet all his art was unavailing when his lines failed of expression for his conception.

To make a good play of a good book is a task extremely difficult for even the most experienced playwright, and Mr. Parker is not a playwright. He is unable to put into dialogue the spirit and genius of his novel, and no one unfamiliar with his book could possibly have comprehended the motives or the meaning of his play. The actors struggled bravely to redeem the chances which they must have known to be lost in advance, and the mounting of the piece was in every way excellent, but the play is over the thing and therein lay the failure.

## DIGBY BELL AS THE HOOSIER DOCTOR.

At the Newark Theatre, Saturday evening, Digby Bell and his company presented for the first time a new domestic comedy-drama by Augustus Thomas, entitled *The Hoosier Doctor*. The play was received by a large audience with much enthusiasm, and speeches were demanded of the author and the star. In the role of a mild, tender-hearted country doctor, Digby Bell surprised his many admirers whose minds were full of memories of his work as a comic opera low comedian. His impersonation of Doctor Willow deserves to rank high in the list of life-sketches, and establishes Mr. Bell as a character actor of decided powers. His touch is true and sure, his work sincere and thoughtful, and his understanding of the part perfect.

The play begins at the home of Dr. Willow in the suburbs of Indianapolis, a home ruled with relentless hand by Willow's mother-in-law. The doctor's first wife has long been dead, but his three grown daughters remain to toll under the iron heel of Grandma for the support of the establishment. The doctor has just received his diploma, although he has practiced gratuitously for some time and experimented extensively upon a certain lotion for which an important ingredient is still to be found. A creditor appears and tells the family that the doctor has made some little money but has spent it upon another woman instead of bringing it home for the household expenses. Grandma confronts the doctor with this charge, and he evades the point. As a matter of fact Willow has for a month been the husband of a worthy widow, but he has kept the truth quiet, fearing the wrath of his mother-in-law, and excusing frequent absence from home

on the plea that he had a new patient who required much attention. The doctor's confidence extends, however, to the parson and to the widow's nephew, who marries the favorite daughter of the doctor. This wedding occurs at the widow's house, quite unannounced, to anticipate Grandma's anger, but news of the affair is spread by a prying yokel.

The townfolk have long suspected dark things of the doctor and have written anonymous warnings to the widow, and the sly wedding of the young couple is followed by a white-cap raid in which the astonished physician is borne out to be ridden on a rail and his wife is driven from her home by a crowd of vengeful villagers. The parson then testifies to the honesty of the doctor's relations with the widow, and the white-caps are seized by remorse.

Their ringleader, the grocer, appears with entablature; the carpenter repairs damage to the besieged home, the kindling wood man leaves a load of wood, and lastly the doctor returns in a gorgeous suit of clothes given him by the tailor. Then it is told how the doctor, in flying from his persecutors, found in a distant meadow a weed that supplied the missing ingredient for his lotion. A chemist has agreed to pay handsomely for the recipe and fortune is assured to the gentle Hoosier, who generously pardons his traducers, and delightedly listens to promises of reformation on the part of the mother-in-law.

Pathos and humor are prettily blended in the play, which is thoroughly infused with the quaint spirit of village life. A regrettable feature is an astonishing amount of unusually risky dialogue which, at first amusing, becomes at length appalling and does real injury to an otherwise sweet, wholesome play. It is undoubtedly true that folk of the country make frequent use of expressions which might not be tolerated elsewhere in mixed company, but it is equally true that the persistent, obviously intentional introduction of such allusions in Mr. Thomas's play seriously harms a work of much artistic merit and beauty.

Laura Joyce Bell gives a strong characterization of the vituperous grandma. Olive Mills is sweet and womanly as the widow, and admirable impersonations are also contributed by Anna Ward, Olive Bender, Emily Hager, Leontine Stanfield, Ed Redway, William P. Sheldon, Herman Hirschberg, and Frank Munroe. Manager Duncan Harrison has mounted the piece with great care and excellent effect.

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(Special Correspondence of The Mirror.)

MELBOURNE, Oct. 28, 1896.

Hoyt's A Milk White Flag has been successfully played at the Princess's Theatre during the last fortnight, and has secured warm admiration from large audiences. As in A Trip to Chinatown, Bessie Clayton's dancing and Frank Lawton's whistling are leading features.

George Rignold and his powerful company have played The Two Orphans at the Theatre Royal with great success, hitting the public taste from the start. Emily Hughes as the heroine, Walt Phillips, Bessie Vivian, George Rignold as Jacques, and J. G. Patten all won praise.

Alfred Dampier has no reason to complain of the manner in which his return to the Alexandra has been welcomed by the playing public. His excellent production, Robbery Under Arms, has drawn crowded houses. Next week he presents Monte Cristo.

Maggie Moore and her Trilby Burlesque Company are still pursuing their wild career of success in the provincial towns of Victoria.

The Tivoli Minstrels at the Opera House continue to maintain their hold on the public. The Valda Sisters, the Frantz Family, La Belle Marie, Will Crackles and Will Whitburn, all help to make up a splendid programme.

Blond Holt, who has been doing such good business in Sydney, returns to Melbourne at the end of November, when he takes the Royal.

Florence Young has been engaged by Williamson and Musgrove to play principal boy in the Princess Pantomime, Djin Djin.

The Chinatown company will play in the large Victorian towns before going to Brisbane.

George Rignold will produce Henry V. during his present Royal season.

Williamson and Musgrove's lease of the Lyceum Theatre, Sydney, will expire at Christmas. The Brough Comedy company will open their Melbourne season at the Bijou Theatre Oct. 31, when A Mother of Three will be produced.

C. B. Westmacott has specially engaged a London actress to play principal boy in his Christmas pantomime. JAMES M. ROBISON.

SYDNEY, Oct. 26, 1896.

The lack of substantial support from Sydney theatregoers to Nat Goodwin and his well-picked company is unexplainable. Mr. Goodwin came to us with an unchallengeable reputation as a comedian, second only to the inimitable Jefferson, and this reputation he has fully sustained in a round of characters, the portrayal of which has called forth the unanimous and unstinted praise of our press; and yet the paying public have not rolled up in the numbers such a state of things seems to warrant. What is the reason? Some who should know say that The Nominee, with which the season opens, and which did not hit the public taste, ruined the whole season, and certainly there seems sufficient evidence to support this assumption. The opinion of the writer is that Williamson and Musgrove have allowed one American company to follow too soon upon the heels of another, and have thereby given the public the opportunity of pretending a prejudice to Americanism, except in small doses.

In The Glided Fool, Nat Goodwin, as Chaucer Short, was excellent in a part which is less able hands would truly be a fool of a part as well as the part of a fool. Maxine Elliott had little else to do but to look handsome, which for her is no exertion, but the little else she had to do was excellently done. Ethel Browning deserves much praise for her Nell Ruthven, in which character she repeated her former success in Mizoura. The initial production on any stage of An American Citizen is due for more than passing mention, and if its reception in the States is anything like its Sydney one Nat Goodwin is the owner of a valuable play. The play is beautifully staged, a specially fine stage picture being a scene of Nice during the Battle of Flowers. Nat Goodwin has many smart lines of dialogue, and there is a splendid comedy scene in the third act, wherein, among other things, an American cocktail in his (Goodwin's) inside. Maxine Elliott as Beatrice Carey takes advantage of the many opportunities the part offers; her love scenes with Goodwin are especially fine.

The Rivals served to show us this versatile comedian in an up-to-date rendering of Bob Acres, a rendering which is much more acceptable to the average playgoer than that suggested by the original text. On Saturday last the American colony in Sydney gave Nat Goodwin a good send off when the programme was made up of single acts from some of his successes. To-day the company return to the States in the boat that bears these lines.

The Brough Comedy company, after a successful production of Mrs. Ponderbury's Past, are now giving a revival of A Pair of Spectacles, preceded by a musical trifle entitled Gentle Gertrude. The present season is now closing, as the company are booked for Melbourne.

Mrs. Potter and Kyrle Bellows open a short return season at the Lyceum on Saturday next with Oliver Goldsmith's famous play, She Stoops to Conquer. Forget-Me-Not and Therese Raquin are also promised during the season. Their Queensland tour has been a big success. Blaud Holt has been having it all his own way in the melodramatic line. His production of For England (Humanity) was a masterpiece of stage craft, and in Sight of St. Paul's is now proving a strong hit, a specially fine scene being one showing St. Paul's Cathedral.

The Cinematograph from Paris is proving a big draw under the management of Westmacott and Barnet, who must have already coined a small fortune with the show.

George Adams's new hall now only wants a few finishing touches before it is ready to be opened. From what I have already seen of this theatre it promises to be an ornamental addition to Sydney playhouses.

The following artists are already engaged from England and America by Arthur Garner for the Palace of Varieties in Pitt Street: Josephine Sabel, Sisters Winterton, Winifred Johnson, "My Fancy," Lottie Mora, Clotilde Antonio, Henry Lee, the Three Delavines, Edward Bellman, R. G. Knowles, Wilton and Black, Mollie Thompson, Brothers Pantzer, Herr Grahl, Julie Mackay, Brothers Huline, Moma La Roche, and Musical Dora.

Annie Taylor, who died in Sydney this month, was an extremely popular actress in her time. First coming into prominence with the London Comedy company in 1879 she rapidly became a public favorite. Kitten Wobblers in Blow for Blow, Polly Eccles in Caste, Mrs. Poshett in The Magistrate, and Hannah in Dandy Dick are those by which she will be best remembered. She was the daughter of an English actor known as "Handsome George Taylor," and made her first important appearance on the London stage in 1841 and 1842 at Covent Garden Theatre. In 1844 Miss Taylor married E. C. Corbush, of Mr. Stand Holt's company. Deceased was a

native of Hull, England, and was forty-eight years of age at the time of her death.

James Bain, the comique, goes to England with Charles Godfrey.

Over £200 was netted by the benefit for the orphans of the late Frank Cates.

A son of Howard Vernon, the veteran of the comic opera company, is piloting a concert company through New England.

Henrietta Watson, who came out here originally with Mrs. Bernard Beare, subsequently doing excellent work with Williamson and Musgrove's and Bland Holt's companies, and whose sister, Elizabeth Watson, is now a member of the latter company, has, I notice, been engaged by Daniel and Charles Frohman to tour the States with Olga Nethersole.

Williamson and Musgrove will import a company to play The Prisoner of Zenda in Australia.

I hear a whisper that Charles Ryle is to rejoin W. and M.'s Royal Comic Opera company.

He was last here with the London Gaiety company, which included Harry Monkhouse, Bradfield, and Decima Moore.

George Rignold will make a descent on New Zealand early next year.

J. C. Williamson and Bert Royle are busy with the pantomime for next Christmas at the firm's Melbourne Theatre. Swift's "Gulliver's Travels" and Edwin Arnold's "Light of Asia" will furnish several suggestions for the book.

May Pollard has left the opera company (W. and M.'s), and is off to India to instruct and manage a juvenile opera company. A Mrs. Chester, wife of a big official, is said to be backing the venture.

They say that Nat Goodwin is a loser in pocket by his Australian tour. Anyway, it is worthy of note that the R. M. S. Alameda, in which he today leaves this country, also bears away half a million sovereigns in specie.

Robert Brough has engaged an English actor named Ferris, at present touring England with Miss Fortescue, to replace Cecil Ward in the Brough Comedy company. Ward, who is well to do, is leaving the stage.

Frank Thornton leaves for Australia in R. M. S. Orizaba on Oct. 31. Charles's Aunt, Mamma, The Private Secretary, The Bookmaker, Sweet Lavender and The Strange Adventures of Miss Brown accompany him.

Arthur Garner has returned to Sydney. He thinks no end of the American comedians, R. G. Knowles, whom he has engaged for the Palace Theatre, Sydney.

George Rignold opens at Sydney Royal on Boxing night with Cheer, Boys, Cheer. The part of Harold Wilson will be played by Harry Plummer.

## THE FRAWLEY COMPANY IN HAWAII.

(Special Correspondence of The Mirror.)

HONOLULU, Nov. 21, 1896.

The Frawley company arrived here last Tuesday by the steamship Australia, and opened the same evening in The Wife to a fine house, following Thursday with The Two Ecstasies to a still better house, and giving an excellent performance. Blanche Bates, Frank Worthing, and, of course, T. Daniel Frawley were all welcomed in royal fashion, and have made a success here, but the particular hit of both performances was scored by Harry Corson Clarke, a very clever character actor. Mr. Frawley and his company are well pleased with the local outlook for the future, and believe that Honolulu is sure of good attractions, at least three or four months of the year.

Hoyt's A Trip to Chinatown will play here on the way back from the colonies, and is assured of a good business.

To-night the Frawley company will put on The Lost Paradise, and this afternoon, Moths, for both of which there are good sales. All of the company are delighted with Hawaii, and wish that theirs was a three-months' engagement, and not three weeks. This has been a lovely week of moonlight nights, and the company has made the best of it with bicycling and moonlight bathing.

CHARLES D. WILSON.

## NOTES FROM ABROAD.

Marcel Collière has adapted the Syracuseanese of Theocritus for the Paris Odéon.

Abel Hermant's new play, La Carrière, is scheduled at the Paris Gymnase.

An old fairy play, La Biche aux Bois, has been revived at the Paris Châtelet.

A special matinee, in aid of M. Battaille, of the Scala, was recently given at the Paris Eldorado. Yvette Guilbert, Cléo de Mérode and Paul Mounet being among the volunteers.

Rose Syma, of the Paris Odéon, has been engaged for the new Ambigu production, La Malresse d'Ecole.

Wanda de Boncin has made a successful debut at the Comédie-Française.

Les Erreurs de Mariage is the new bill at the Paris Nouveautés.

Ibsen's Peer Gynt has been presented at the Paris Nouveau Theatre.

In the Paris courts will be tried next month the cases of the prisoners accused of attempting to blackmail Yvette Guilbert, Micheline, Liane de Pougy, and others. One of their efforts caused the attempt at suicide by Mlle. de Pougy.

Jean La Rodde and Georges Rolle have written a new vaudeville, Tout pour l'Etre, for the Paris Déjazet.

Subscriptions for the artistic fête to be given in honor of Sarah Bernhardt are being sold for forty francs each, which includes the banquet and the special performance at the Renaissance Theatre.

A Paris paper announces that Madame Melba has signed a contract for a South American tour, for which she will receive 1,000,000 francs and expenses.

Catulle Mendès's arrangement of the pantomime, Chand d'habits, is the bill at the Paris Folies-Bergère.

Madame Barlet fainted at a recent Comédie-Française rehearsal, and was unconscious for fifteen minutes.

Madame Samary's Theatre Blanc has reopened in the Champs Elysées, Paris, with fair promise.

Francisque Sarcey is lecturing on literary subjects at the Paris Bodinier Theatre.

De Samaze's new play, Omphale, has been produced at the Paris Theatre des Escholiers.

Manager Marchand has sold the Eldorado Music Hall, Paris, to one Bianchini, who will take possession Jan. 20.

Bernède and Le Ray have written a new opéra-bouffe, Les Petites Vestales.

Marlette Sally's success in La Poupée has resulted in her engagement for four years at the Paris Galité.

Victor Roger's new opéra, La Majesté L'Amour will soon be produced in Paris with Marguerite Ugalde in the lead.

George Alexander's revival of An You Like It at the London St. James's Theatre Dec. 3

achieved a great success. Alexander's Orlando and Julia Neilson's Rosalind are highly praised.

Alphonse Daudet is dramatizing his novel, "La Petite Parole."

Marie Van Zandt reappeared at the Paris Opéra Comique Dec. 2 as Lakma, her first appearance at a Parisian theatre since the riot of March 26, 1885, at the Opéra Comique.

Ethelbert Nevin is giving piano instruction in Paris.

Signor Sacchi, the "fasting man," threatens another forty-day fast at the Paris Musée Olier.

His performance is advertised as a "psycho-magneto-austrial experience," which would seem much worse than merely fasting.

Liane de Pougy's victoria and span of horses, worth 10,000 francs, were stolen, Nov. 21, from their stable. The fair Liane suspects former servants, and the police suspect a present agent.

Henri Signoret has read a new play before the Comédie Française committee.

Sylvane and Gasconne have written a new vaudeville, Le Sursis, for the Paris Nouveautés.

Mlle. de Nevoisky is engaged for special appearances in opera at Nice.

Alexandre Dumas's play, Halifax, is scheduled at the Paris Odéon.

Sigrid Arnoldson has returned to Paris after a tour of Holland. She is engaged for the Imperial opera season at St. Petersburg.

Wilson Barrett is said to have received a thousand pounds cash for his novel based upon The Sign of the Cross.

Charles Wyndham will play Rosemary in German at Berlin. He does not know the T'u ton's tongue, but once acted David Garrick one hundred times in German under careful tuition.

Victorien Sardou's latest play is said to deal with spiritualism.

Sarah Bernhardt scored a personal success last Thursday as the hero in De Musset's Lorenzaccio at the Paris Renaissance.

Charles Conyge, the English tenor, died on Nov. 19 of typhoid fever.

The opera season at Cairo, Egypt, opened Nov. 25 with Phryxé. The company includes MM. Outrey, Ariel, Key and Germain, and Mesdames Lemaitre, Schmeier, Nelly Guena and Thiers Gacconetti.

Maurice Donnay's Douceur is underlined at the Paris Vaudeville.

Monsieur Lohengrin was produced at the Bouffes-Parisiens Dec. 2.

Sir Henry Irving announces Dec. 19 as the date of his revival of Richard III.

The long run of Le Dindon at the Paris Palais-Royal approaches its end.

## PINK TIME-TABLES AND WATER BISCUITS.

I should like to start a Society for the Suppression of Pink Time-Tables and the Total Extinction of the Water Biscuit. People might then learn what happiness results from the use of the common or garden soda cracker as an accompaniment to after dinner cheese and the joy it means to travel without a watch and let the porter do the worrying.

I don't know why I have always associated the two, except that they are in my mind most unnecessary evils. By water biscuit I mean the hard, rocky substances that are usually served with cheese; by time tables, the gaily colored pamphlets which railroad companies fill with incorrect information and thrust upon passengers. Long ago I revolted against the biscuit, and I have just discovered a plan to elude the timetable. There must be others suffering under this unholy bondage just as I once did. It is to such that I would speak.

I shall never forget the panic I created when I first refused to consider water biscuit as a luxurious background for cheese. My water looked at me curiously—reproachfully, even—when I said, gently: "I should like some softer crackers; Alberts or saltines or any old thing but these."

I made an endeavor to keep my voice modulated and my manner almost caressing while I spoke, for I saw that he mistrusted me. I weakened for a moment and then rallied again.

"But these are the best English biscuit," he said, "we always serve them with the cheese."

I did not trust myself to speak then, for I knew that I would give in. I looked at him blankly and waited for him to bring the other crackers. He went for the head waiter. That person approached majestically. "You do not like these?" he said with an incredulous intonation. "Madame's teeth are not strong—perhaps?"

"My teeth are all right; but I don't like those crackers. I can't see why people eat them. I would just as soon eat bricks."

"A—s—s—ah!" There was a whole volume of deprecation and understanding in his voice and gesture. I felt that he no longer respected me. Other guests nearby had become interested. Some of them were painfully gnawing those very biscuits. I fancied I could see sparks glittering from their teeth as they came in contact with them. I got the other crackers, but I lost that head waiter's respect. He only tolerates me now.

Now as to time-tables (and especially the pale, pink time-table) I believed in them once as you do, perhaps, and trusted them—only to be deceived.

I used to take one confidently from the ticket agent and when I was seated in the car would unfold the flash-colored pages and consult the map on the reverse side. Of course I soon learned that it was useless to look for any city that was not on that road, but I let that pass.

Then I would turn trustfully to the trains and their recorded time for reaching and leaving the different stations and I would attempt to find the train I was on. But it was never there!

I would call the porter and explain the circumstances to him. He would look worried and go for the conductor. The conductor would arrive an hour later looking very much annoyed, and I would meekly show him the beautiful pink time-table and ask him where our train was. He would look through it sneeringly, and hand it back without a word of comment. Then he'd dive into an inside pocket and bring out an old, worn, black and white time-table. It would look as though there were only one correct time-table issued every twenty-five years, and that this was that one!

After he had shown me the train on his time-table he would replace it carefully in his pocket and go away and forget me. I could never get one of those time-tables. Never! Even in Canada, where you get to a place at four minutes past nineteen and have to change at a quarter to thirty—en, you would never know it by the pink time-table!

Now when I travel I select a light blue or a yellow time-table and display it ostentatiously while I watch people getting old and hollow-eyed over the pink ones. Just as though anybody could! Some are born with trouble; some achieve it, and there are just a few people who manage to dodge it. Water biscuits and time-tables are two good troubles to dodge.

KATE MASTERSON.

## SHOP TALK.

"Yes," said the tragedian, "I attended the meeting of the Actors' Society. I have the honor to be a member of the body. I approve its purposes, and ends, as all right-thinking men must do. I believe much good will result from this meeting. The bringing together of so large a body of representative men and women to discuss intelligently matters relating to their art cannot but result beneficially."

"The address of President Malone was apt, eloquent, and, of course, scholarly. More than that it was sincere, and sincerity is a convincing quality."

"The Reverend Madison C. Peters was at times eloquent and always entertaining. For the sake of the clergy it is to be regretted that more of them do not mingle with us and broaden their mental horizon. We could do them lots of good."

"Success attends the Actors' Society of America. It has made a good beginning. Its possibilities of achievement are illimitable. The question of its affiliation with unions is one that should receive most thoughtful consideration. Nothing that it has so far attempted or considered approaches in importance this step. Its consummation will be far-reaching in its power for good or evil to the Society. I would not presume to advise, but I would urge each individual member of the Society to weigh the matter carefully in all of its bearings."

"Above all let us not forget that the interests of the honorable actor and the honorable manager are of necessity one."

"Mr. Herne in his excellent speech urged the actor to become a politician. To use his vote and learn its value as an aggressive weapon. With a I of which I cordially agree."

"But I have been a legal voter for more than a quarter of a century. I served in the armies of the Union. I have always felt an interest in political matters. I am a rank partisan, and have been for twenty years a tax payer. Yet I never voted but once. That was on Nov. 3, 1896. The reason is obvious. The exigencies of our calling make us birds of passage. The same conditions obtain in stock days. Not one actor in a hundred is ever at his place of legal residence at registering or voting time. We can argue, agitate, proselyte, but we can't vote. More's the pity."

"This much by way of general promise. Now for our great prerogative, the kick."

"I protest against the tone of patronage assumed, unenviably perhaps, by laymen when addressing gatherings of professional people."

"I object to being patted on the back. There's nothing the matter with my back. It can stand on its own bottom if it is admissible for anything to stand on its bottom."

"Every mother's son of 'em starts in from the premise, asserted or assumed, that the drama is in the last stages of moral and mental rotteness; that the theatres are charnel houses, and the poor actor the innocent victim of a condition of things over which he has no control. We have become so accustomed to this refrain that we expect it, and frequently applaud it without pausing to ask ourselves whether it be true or false. After a professional life of thirty years I for one pronounce it an unjust and false premise."

"I have seen the drama and the theatre, during the above named period, in evolution and revolution, and I do not hesitate to assert that the drama as an art has steadily advanced."

"But many of us have not kept up with the procession. We are too much given to living in the fictions of the past. We linger in retrospect. If there is more ballet, more burlesque, more variety, it is because we have more theatres and more theatregoers. Two thousand people are theatregoers now where one thousand were theatregoers twenty-five years ago. Their tastes are as diversified in the matter of plays, or 'shows,' as in the books they read."

"It's always possible in any city to see clean, wholesome plays, of serious or humorous purpose. There is a greater variety of those from which to select than ever before. And those who want to see them do so. Those who want the other kinds have them for the asking; more numerous, and, in their way, better than ever before."

"We sometimes tire of standard authors, and for respite turn to Mark Twain, Josh Billings, or Bill Nye. Others, in great number, for different reasons, want the erotic novel, the Terror of the Plains, Old Sleuth, or the Police Gazette, and they get them. Yet more people are reading good books in America to-day than ever read them before."

"Another fiction is ever present at these gatherings. Some good, well meaning man is always looking forward to the time when the church and the theatre shall fight side by side as educators and moral elevators. In our pleasant confabs I have once or twice placed myself on record upon this subject."

"It is true that the church, so called, is an outgrowth of the drama, which antedated it. But divorce was proclaimed between them some centuries back. Not through any natural antagonism, but because with growing enlightenment their spheres diverged. The church became the formulator and expounder of ethics. The drama drifted logically into the congenial sphere of art. And there their places are fixed. They have nothing in common, and nothing necessarily in conflict."

"The mission of the church is to educate and develop the mental and moral faculties. The mission of art is to charm and delight the senses. The Salvation Army is the dime novel of religion. The cheap and lurid play is the alphabet of the drama. Each in its sphere is an educator."

"For the unwholesomeness that may cling to persons in either sphere, the calling as a body cannot be held responsible. Human nature has been the same in all ages. It has been found impossible to reform it absolutely by moral suasion or by legal enactment."

"And this brings me, as the preacher says, to my third and lastly: One speaker, and several letters of regret, urged upon the Society the necessity of purging the stage of immorality among its devotees, etc."

"When men or women with absolutely no claim to public consideration save unwholesome notoriety seek for profit to pollute the temples of art, cast them into the sewers from whence they came. Advertising chronos are not hung in our academies for obvious reasons. But art in itself rises superior to the personality of the artist."

"The art life of the men and women of the stage is something of themselves apart. It is to be presumed that the intelligent public goes to the theatre to witness the effects of their art, and in proportion to the artistic merit of their work, they are, or should be, judged. For their private lives they are answerable to God, conscience, and the laws of their country."

"The public has no interest in knowing whether Raphael was a debauchee, Rubens a libertine, Rachel a grisette or Shakespeare a poacher."

"When the tragedian had finished his tirade the tall man was thinking deeply—with his eyes closed, and the fat comedian was dreaming sweetly."

MILTON NOBLE.



ERRORS, GRAMMATICAL AND DICTIONAL.

The Cherries, as they are known throughout Ohio, are the daughters of a farmer who died some time ago, leaving them a farm covered with clay, on top of which rested a nice thick mortgage. In order to lift the latter [mortgage] so that they might till the former [farm] the girls started out as a "troupe" to give entertainments in the Iowa towns.—The Dramatic Mirror.

The easier we make it for the reader to get our thought the better is our diction.

Personally I would [should] like at least once a week to get out from under the incubus of ordinary obligation and to yield myself up intellectually and emotionally to the domination of dramatic power.—The Rev. Dr. Farhurst.

A special word must be recorded in favor of Mr. Watts's rendition [rendering] of the poetry.—N. Y. Home Journal.

We have authority for using *rendition* as it is used in this example, yet this use of the word does not find favor with our most careful writers. They use the word only in the sense of yielding possession, surrender, thus: They remained till the *rendition* of the fortress.

The expression *in de siècle* is supposed to sum up in itself a number of peculiarities of the time. This is in spite of the fact that it is *perpetually* [continually] used in a loose and reckless way.—N. Y. Sun.

*Perpetual* means never ceasing, continuing without intermission, which is not the thought the writer intended to express. Occurring with intermissions is expressed by *continually*.

Scenes of others have been lifted by appointments to the Senate of Canada for life, and others by invitations to accept seats in the Cabinet, and hundreds of others by financial [pecuniary] considerations expressed in public contracts, land grants, grants of timber lands, and sales of great value.

Had Sir John A. Macdonald offered the Hon. Sir Oliver Mowat a financial [pecuniary] consideration for his support of British connections he would have opened it with contempt.—After Some Blackbirds.

*Monetary*, *pecuniary* and *financial*, though related in signification, are not interchangeable. A monetary transaction is one in which money changes hands; *pecuniary* refers to a transaction in which value is involved; *financial* is used in speaking of the money affairs, the finances, of a government and of private business enterprises of great magnitude. Successes are *pecuniary*, not *financial*, and we assist our friends *pecuniarily*, not *financially*.

The President has said that he does not anticipate [expect] any trouble with Spain over the Cuban situation.—N. Y. Sun.

An exceedingly interesting gathering is anticipated [expected].—The Dramatic Mirror.

During our Revolutionary war, Great Britain had to face a combination. In the common of that contest a French-Scottish-Spanish coalition triumphant in the British Channel, and, could the allies have agreed, or could they have been commanded by a man of even moderate capacity [ability], they might have anticipated Napoleon's dream, and ended forever the dominion of England.—N. Y. Sun.

Here is a good example of the correct use of *anticipate*. Capacity is shown in quickness to perceive; *ability* is shown in quickness to do. *Ability* does what is perceived by *capacity*; *ability* supposes doing.

The peace of 1793 was a calculated end [peace] for England, and yet it was only with difficulty obtained.—N. Y. Sun.

This sentence would be further bettered by changing the position of the words thus: was obtained only with difficulty. This puts the most emphatic word at the end of the sentence, besides keeping the parts of the verb together.

The faces of Weyler and those of Maceo are but a few miles apart from each other.—N. Y. Sun.

What purpose do the last three words serve?

It is rough all around for Spain, as much so [rough] that we could not be surprised if Weyler were any day to jump into one of the cars of the railroad train which is held in readiness for him, and hurry [hasten] back to Havana.—N. Y. Sun.

*Hurry* implies confusion, flurry, as well as haste. The word is much used when haste would better express the thought intended.

My husband was determined that I should accept his offer, and I would, I was ready to go, but I would not what I would [should] do. I would [should] have—N. Y. Sun.

The people believe that it has been settled, and settled right [rightly settled].—N. Y. Sun.

She had intended a duologue to act for the ability to do it [act].—N. Y. Sun.

When the John got into the dispute with his face, two other rough-looking individuals [men or fellows] appeared on the scene and took the part of the former [John].—N. Y. Sun.

There was nothing of the jumpy air which [that] first distinguished William Turner about that interesting individual [person] this morning when he was seen in the city prison.—N. Y. Sun.

The rules applicable to a corporation must be the same as would be applied to an individual in a similar case. There can be no question in the present case that if the defendant were an individual, there is no way in which his acts could be held illegal.—N. Y. Sun.

Here we have the word *individual* correctly used.

Can you pick out a man whose moral fiber is any stronger, or is likely to be made so [stronger], by the fact that McKinley was [has been] elected? Or one whose moral fiber would have been made so [stronger] had Bryan been elected?—N. Y. Voice.

It is in all that is done, if American manufacturers are placed simply on equal conditions with foreign manufacturers, instead of being given an advantage over them [an advantage being given them], at the expense of the consumer, there would be, we imagine, small disposition to keep the question in the realm of party politics.—N. Y. Voice.

This is the location of which the N. Y. Sun says: "It is hard to understand the depravity of its invention." ALFRED AYRES.

Deafness Cannot be Cured

by local applications as they cannot reach the diseased portion of the ear. There is only one way to cure deafness, and that is by constitutional remedies. Deafness is caused by an inflamed condition of the mucous lining of the Eustachian Tube. When this tube is inflamed you have a running ear or imperfect hearing, and when it is entirely closed, deafness is the result, and unless the inflammation can be taken out and this tube restored to its normal condition, hearing will be destroyed forever; since cases out of ten are caused by Catarrh, which is nothing but an inflamed condition of the mucous surfaces.

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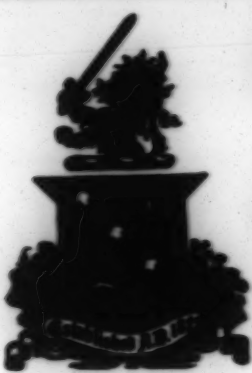
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